The creation and application of Artificial Folklore as a means to explore the secondary service of Facilities Management (FM)

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Glossary

Allegory:	A literary device in the form of an extended metaphor, used to reveal hidden or parallel meanings embedded in the story. They are coherent stories in their own right and are therefore also an effective mechanism in illustrating complex ideas and concepts (FutureLearn.com)
Alterity:	Anthropological term indicating a state of being 'other', being different, dwelling in 'otherness' (Czarniawska & Rhodes 2008)
Archetype:	In Jungian psychology, an idea or mode of thought inherited from the past through the 'collective unconscious'. Visible in folklore through repeating images, motifs and symbols of fairytales (Ashliman 2004, pg. 180)
Artificial Folklore:	The methodology using multiple story-creating techniques to provide the foundation for a new tale to be created. The title echoes the principle of Artificial Intelligence (AI) where it is not the intelligence that is questioned, but is rather an indication that it is not natural or organic. In terms of this approach, the authenticity of the tale remains. It has not be pulled from its context, or functioned politically or economically (Zipes 2005), but used as a tool for further understanding
ATU:	Arne-Thompson Uther (ATU) Index is a classification system for folk tales developed in 1910, enlarged in 1928 and then again in 1961. It acts as a "single classification system by which culturally distinct variants are grouped together according to a common reference number" (Zipes 2000, pg. 1)
Discourse Analysis:	It is recognized that there is not one consistent definition of discourse analysis (Saunders et al 2016), but it has a heavy association with naturally occurring talk and text and as such is overshadowed within this study in favour of a more narrative approach
Emic:	The conceptualisation of the organization from within, generated within a group about that group (Jones et al 1988, Bronner 2017)

Etic:	The view from outside a group as a detached observer, often with the intention of depreciating the group itself (Jones et al 1988, Bronner 2017)
Fairytale:	Refers to both a category of oral folk tale and a genre of prose literature. Specifically contains an element of magic within the tale, and as such, carry with them the allocations of 300-749 within the ATU Index (Zipes 2000). Also referred to as Wonder Tales
Fantasy:	Denotes anything that is not realist prose and as such can be considered an umbrella term (Zipes 2000). It is interchangeable with fairytales in this study
Fakelore:	"A synthetic product claiming to be authentic oral tradition but actually tailored for mass edification" (Dorson 1963, pg. 94)
Folklore:	Collective noun for all information that humans preserve and transmit by personal demonstration and oral communication (Ashliman 2004, pg. 190)
Folk:	The majority of people in different societies who define themselves through communal associations whether they interact in groups of long or short duration (Zipes, 2005, pg. 12)
Folklife:	"*Folklore* comes to be associated generally with the expressive dimensions of traditional culture; in contrast, *Folklife* commonly means the ways the group works together and the device deployed by the group in carrying out that work… their conjunction perhaps is more important than the distinction" (Abrahams 1978, pg. 162, italics original)
Folktale:	"An oral narrative form cultivated by non-literate and literate people to express the manner in which they perceived and perceive nature and their social order" (Zipes 1979, pg. 7). Traditionally a fluid term depending on context and storyteller and is used interchangeably with fairytale within this research. Contains different genres such as myth, legend, fable, magic tale and anecdote (Ashliman 2004)

FM:	Facilities Management/ Faculty Management, which is divided into three main delivery methods. There are independent consultants (C) generally working short-term individual contracts. Service Providers (SP) are recognized FM companies who are under contract to provide a range of pre-agree services spanning a wide range of timescales. Finally, Inhouse (IH) FM are internal members of an organization providing the service without outsourcing
FMers:	Facility/ Facilities Managers
Legend:	Legends are "set in the modern day word, frequently including real people and places and almost always describe a single event that often seems to transcend natural laws" (Trubshaw, 2003, pg. xvi)
Literary Fairytale:	A work of fiction created by a single, recognised author to imitate in form, style and function the traditional oral magic tales of folklore (Ashliman 2004), dating back to the seventeenth century (Zipes 1979)
Magical Realism:	"A combination of the fantastic and the realistic, specifically informed by a narrative tone of banal response to the fantastic elements, treating them as equally real to those that are apparently more realistic... ordinary events are treated as if they were fantastic and extraordinary event are treated as if they are entirely ordinary" (Stoddart 2007, pg. 35)
Motif:	Holds a broad definition as the smallest unit within a narrative, which enables it to be used as a basis for literary and ethnological research (Uther 2004). A motif is sufficiently striking to be repeated and become tradition
Myth:	A myth is "a sacred narrative explaining how the world and humankind came to be in their present form" (Dundes 1997b, pg. 45)
Narrative:	Narrative is a large communicative system, containing smaller elements such as stories (Gabriel 2004). Narrative, tale and story are used interchangeably within this study
Phantasmagorical:	(*psychology*) a shifting medley of real or imagined figures, as in a dream (*cinema*) a sequence of pictures made to vary in size rapidly while

	remaining in focus (*rare*) a shifting scene composed of different elements (Collins Free English dictionary, 2019)
Sensemaking:	Sensemaking is not a body of knowledge but rather a "low paradigm best described as a developing set of ideas with explanatory possibilities, rather than as a body of knowledge (Weick 1995, xi)
Stories:	A fragile and emotionally laden symbolic web of plots and characters, which make up a wider narrative (Gabriel 2004). Narrative, tale and story are used interchangeably within this study
Symbolism:	Symbolism denotes something bigger than itself that requires an association, consciously or unconsciously, to create its meaning and significance (Pondy et al 1983)
Tale:	See Stories and Narrative
Thick Description:	Gives the context of an experience, states the intentions and meaning that organised the experience, and reveals the experiences as a process. Contrasts to thin description which simply reports facts, independents of intentions or circumstance (Denzin & Lincoln 1994, pg. 505)
Wonder tale:	Few fairytales contain actual reference to fairies, and so many academics refer to the supernatural element that defines them, therefore using the term ‘wonder tale’ instead (Trubshaw 2002)

Abstract

Title:
The creation and application of Artificial Folklore as a means to explore the secondary service of Facilities Management (FM)
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This thesis explores the storied spaces and archetypes of a secondary service, using Facilities Management (FM) as an example of non-core and increasing outsourced organisational functions. At its core is the development and implementation of *artificial folklore*, which intertwines organisational behaviour, storytelling, and a folkloric approach.

An in depth exploration of FM is investigated, exploring the people, place and process (Tranfield & Akhlaghi 1995) which reveals elements such as liminality and enchantment. This leads onto a concentration of the storytelling nature of secondary services, specifically utilising the genre of fairytales to investigate the patterns within the FM storied space, and their archetypes.

Three delivery mechanisms of FM are identified: *Consultant*, external *Service Provider* and an internal (*Inhouse*) organisational division. These three groups are demarcated and tell both deconstructed and reconstructed fairytales about their chosen profession, using fairytales as a guide. This innovative, arts-based approach revealed organisational illegitimacy within the secondary service, supported by liminality, which allows the metamorphosis that is increasingly required in a turbulent organisational environment.

Although the concept of FM is misunderstood outside the discipline, storied spaces of the FM collective reveal no such ambiguity. What is revealed is a recognised connection across the three groups in their role as the necessary evil represented by the *Shadow* archetype. The artificial folklore approach then culminates a ghostwritten tale for each identified FM service stream: the consultant's Hansel and Gretel, the service provider's Goldilocks and the inhouse provider's Cinderella.

Keywords: Secondary services, Storytelling, folklore, ghostwriting, liminality, illegitimacy.

Declaration

No potion of the work referred to in the thesis has been submitted in support of an application for another degree of qualification of this or any other university or other institute of learning.

Copyright Statement

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I would like to acknowledge and thank my supervisors Professor John Hassard and Professor Paula Hyde for challenging my curiosity, allowing me the freedom to run away with the fairies, and ultimately keeping me on the path.

Huge thanks to my parents, who surrounded me with a lifetime of the best stories, and to Stu the Brave, Prince Diego and Bear the Most Ridiculous. They are the best source of supernatural help over what most seem to be many, many centuries of research.

I would also like to thank all those who took the time to participate in the research, helping bring the tales to life in an alternative universe once more.

And to Jimmy Cliff. The most surreal career advisor at a most absurd moment

Sleeping Beauty

Keep sleeping:

I'm not a prince,

I have no sword

Nor have I time

To cut the hedge

To climb the wall

To give a kiss

Or marry you…

Tomorrow

I must start work early

(or I'll be fired).

My dreaming must wait

till Sunday

My thinking till vacation

Time

Keep sleeping

And dream another hundred years

Until the right one

appears

Josef Witmann, as quoted in Zipes 1979, pg. xvii

Chapter 1 - Introduction

"*Facilities managers - they are wee fairy folk, who come out at night when everyone else is sleeping, and fix everything before we come back to work in the morning…"*

-Comedian Dara O'Briain, presenting at the British Institute of Facilities Management (BIFM) Annual Excellence Awards, 2007 http://www.bifm.org.uk/bifm/news/4418

The identity of secondary services within organizations is a complex entity, with fragmented boundaries and rapid change being the hallmarks of many contemporary companies (Alexander & Price 2012, Moravec 2013). This research seeks to understand the current world of such a secondary service, Facilities Management (FM), from the viewpoint of the practitioners themselves. Taking an allegorical approach, folkloric and organizational storytelling frameworks are intertwined to form a robust and interdisciplinary method to ultimately create what is being labelled as *'artificial folklore'*. This research therefore synthesises organizational fairytales but remains true to the tradition of folklore, which recognises "the changeability of folklore as compared to the stability of literature" (Benson 2003, pg. 20).

The study of FM within this current landscape offers an insight into how disciplinal legitimacy is attempted, offering the opportunity to see possible emergent practices, knowledge and connections in a time when organizations themselves are increasingly blurry (Czarniawska 1997, Lewis & Kelemen 2002). As such, FM represents a vehicle not only to understand the practice itself, but also is positioned as a unique conduit to identify new connections and "relevance for contemporary forms of organizing … offering opportunities for exploring and enacting symbolic practices which then become embodied in the future organizational arrangements" (Lucas 2014 pg. 2). This extends not only to the present but also future iterations of FM, as it reacts to the needs and drivers of the main organization it is affiliated with. At a specific practice level, this study answers a call for a further understanding on the present state of the FM profession itself (Tauscher & Clayton 2015). Additionally, it facilities the further introduction of conceptual and theoretical frameworks drawing on experience from different fields (Ventovuori 2007).

It is recognized that FM as a practice is arguably following a path already laid by other non-profit disciplines such as HRM (Keenoy 1999), IT (Willcocks 1992), and more recently, project management (Hodgson & Paton 2015) as well as hospitality management (deBruijn et al 2001). These disciplines have sustained or created firm identities and recognized functions but hold the collective risk of being outsourced (Belcourt 2006). As such, FM offers an understanding

of a secondary service that can be applied to any subset or department that makes up the organizational plain, who all are physical manifestations that represent a set of shared understanding. Taken in isolation, they all can be used as mechanisms to help interpret the wider organizational picture, which can be applied across the different discipline streams.

The FM industry in the UK is unique due to the long history of debate concerning what FM is, and what it should be, leading to a convoluted identity (Leaman 1992). The broad association is the management of people, process and places (Price & Akhlaghi 1999). However, it remains that the main connection is that FM manages the built environment, specifically through operational jobs. Traditionally, this has manifested in roles such as janitors, porters, caterers, receptionists, cleaners, helpdesk operators, maintenance teams, and refurbishment and estate management (Becker 1990).

This has led to an unclear organizational purpose (Drion et al 2012), and a discipline that is perpetually striving to *come of age* (Alexander 2003), which will form the focus of the analysis in chapter two. In this regard, FM is a distinctive entity to study, as it fights to legitimise its function and identity, whilst being part of a wider organizational landscape, which is increasingly negotiated and temporal. This is succinctly identified by Price in 2003 who stated: "FM is firstly engaged in a Darwinian struggle to secure its niche in a wider business 'ecology' and secondly, it is a system in which competing interpretations, and the institution that hold them, are themselves engaged in such a struggle" (pg. 13).

FM therefore arguably holds a more precarious position in terms of being unrecognized and hidden (Becker 1990) within the organizational landscape, positioning it as the “alternative voice of organization, that is, voices other than those privileged by the organization itself” (Höpfl 2000, pg. 15). Paradoxically, FM is highly visible as it represents the physical embodiment of organizations in its role of maintaining the built environment and the many interactions within it. FM is then situated as the organizational discipline that affects and maintains the realities of others within these places of work by controlling the physical infrastructure (Kupers, 2012).

The world of folklore is used as the means in which to capture a picture of FM within its current state and aid understanding to the domain of secondary services. From a broad perspective, folklore is a cultural element that reflects the traditions of the past but also a forecast to the future (Blank & Howard 2013, Goulding et al 2018), and so the stages of evolution are captured within its stories. Its use within this research is done so with the understanding that

contemporary organizations are in themselves on an evolutionary journey: "a new generation of organizational patterns and social consequences is upon us … offices have flowered as a building form, and a social structure, for a fairly short, intense period. They seem to have permeated totally our understanding of the world of work. But they could be a short-lived phenomenon, a transitional stage in an economic evolution" (Marmot & Eley, 2000, pg. 4). The use of folklore offers a unique way to gain further insight, just in the way that the Grimm brothers infamous collections captured the issues of their times (Zipes, 2014).

FM is arguably the storyteller of the business, shaping the demands and designs of 'folk' most visibly through its role in the built environment, which is "not so much as product as a process and a constantly unfolding narrative" (Alexander and Price, 2012, pg. 1). This study aims to capture the stories of the storytellers themselves, with the understanding that these tales represent the fragments of folktales within the industry, with the 'folk' here being the FM practitioners. Folklore in this sense is contemporary folklore, and is used in connection to the fields of social and cultural anthropology. It will specifically concentrate on the subset of fairy stories (Baruch 2008), as a genre of folktales (Holbek, 1987). Defined as stories that contain 'fantastic elements' (Trubshaw 2002), fairytales carry unique yet mainstream universal imagery (Dēgh 1994) that remains an area not fully investigated within a wider organizational context. Fairytales in particular provide an emotional yet familiar connection, renowned for simplifying complex structures.

1.1 Approach

This present study is set in the context of a professional identity crisis within FM. On one level, FM "embodies a discipline of strategic importance (Nutt 2000), whilst on another level it symbolises organizational hyperbole as a management fad" (McCarroll, 2017, pg. 219). This ongoing debate is one that the author is familiar with from several different lenses. As an FM practitioner for over a decade, the range of roles, the expectations of the service delivery and the associated confusion was experienced first-hand. This spanned across four different organisations, three representing the private sector and one within a local authority. The different delivery mechanisms were also experienced, representing both an external service provider but also as an inhouse manager. The confusion over the role of FM continued as the author, having completed an MBA specifically in FM, joined the awarding university teaching team as an academic. This allowed not only the longevity of the debate to be clearly seen, but also the scale, told through the stories of the FM managers who repressed the student body.

This interest in legitimacy, identity and storytelling has also be built on the bedrock on an undergraduate qualification in archaeology and social anthropology held by the author. Therefore, the research aims to act as a conduit to understand the increasingly complex relationships within secondary service represented here by FM.

Where the discipline of FM seeks to manage the interactions between people, the work they do, and the work environment, this research questions that reality, seeking instead to understand these interactions by looking at the main character itself- the practitioners of FM. This leads to an investigation into the current character and role of FM in the UK. To do so, mechanisms utilised within folklore are applied to this organizational analysis, effectively creating 'artificial folklore'. This essentially is taking a mainstream question such as organizational identity, altering it to apply to a wider disciplinal identity and utilising new data to seek further understanding. It aims to use longstanding traditions within new contexts - in this case, folklore in organizational contexts. To borrow from the legendary novelist and journalist, Angela Carter (1941-92), the "most intellectual developments depends upon new readings of old texts. I am all for putting new wine in old bottles, especially if the pressure of the new wine makes the bottles explode" (1983, pg. 69). This is arguably the essence of folklore (Blank and Howard 2013) as it continues to reflect shared traditions and communal pasts and futures. Fairytales expose elements that are largely unconscious, uncovering behaviours that may then reinforce wider, institutionalised behaviours. Their use within this research is to use them as a framework to make organizational dynamics explicit.

The use of a fairytale framework will also encompass as opposed to excluding the role of absurdity and irrationality, uncovering the basic assumptions held about FM as told by the practitioners themselves. Basic conventions in this context "represent a system of shared meaning that governs collective perceptions, thoughts, feelings and actions. This system forms the implicit, "'taken-for-granted' worldview that defines the organization's concept of itself, its constituents and its environment" (Schneider and Shrivastaval 1998, pg. 494). The intention is to discover and increase the understanding of the complex social, work-based situations of FM practitioners by capturing the actions of various actors they create within a projected storyline, allowing a window into the roles, identity and beliefs within the discipline. It is not to pigeonhole FM but to understand the blur within its boundaries.

The question over what FM is has long been debated (McCarroll 2017), but this previously asked inquiry is redefined in that the facilities managers themselves are asked to tell their story

of FM, from their experiences of working in the sector. The data therefore comes from the practitioners' perception of the characters they play and the story plots they are involved within. This forms an understanding of the 'lifeworld of organizational actors' (Styhre 2017, pg. 16) that form modern UK FM. To support this, a new methodology of artificial folklore has been developed, with influences from a wide range of disciplines such as philosophy, psychology, sociology, anthropology, folklore, organizational narratives and literary authors.

There is recognition that artificial elements have been introduced in order to capture the stories. However, these are considered as 'artificial' rather than fake (Dorson 1963) as it is propositioned that these stories are representative of a longstanding tale, and that the use of the fairytale framework is just a means to capture them at that moment in time. The authenticity of the tale remains, it has not been pulled from its context, or functioned politically or economically (Zipes 2005), but used a tool for further understanding. To summarise, this innovative study therefore poses the following three research aims:

Research Aim One: To unlock the patterns within the FM storied space

Storytelling is recognized as a cognitive device that is a fundamental skill, enabling complex and disjointed experiences to be understood and acted upon (Gabriel 2000). This can be assumed as the creation of a series of social ecosystems, identified as storied spaces (Brewer & Dourish 2008). Storied spaces therefore exist at individual, group, professional and national levels for example, and behaviour is therefore flexed accordingly to the norm accepted in each state (Boje and Baskin, 2011). By treating the FM profession as a storied space, it will allow the accepted behaviours associated with FM to be illustrated, as they are formed by the interactions of the collective within this space.

The mechanism of fairytales will be used to investigate the FM storied space, as this genre of folklore concentrates on the reoccurring motifs and plots that form traditions, and these manifest as the patterns of storylines. The aim here is to identify the reoccurring plots and themes that FM practitioners believe exist within their storied space, capturing the storylines they create that represent the norm of FM and helping understand the identity and fluidity of the practice. By using fairytales as an analogy to explore the storied space, it will capture these reoccurring patterns and therefore uncover the realities held by the FM practitioners allowing the research to "tune into operative dynamics that would otherwise remain very covert and inaccessible" (Smith & Simmons, 1983, pg. 377).

Research Aim Two: Uncover the archetypes held within FM

With research aim one highlighting the accepted plots and therefore organizational realities of FM, research aim two is then to identify the different archetypes held within the industry. By maintaining the metaphorical approach of the fairytale, this will highlight what roles facilities managers cast themselves and others into, in line with the understanding that an employee identity affects how they undertake their role (Butler et al 2014).

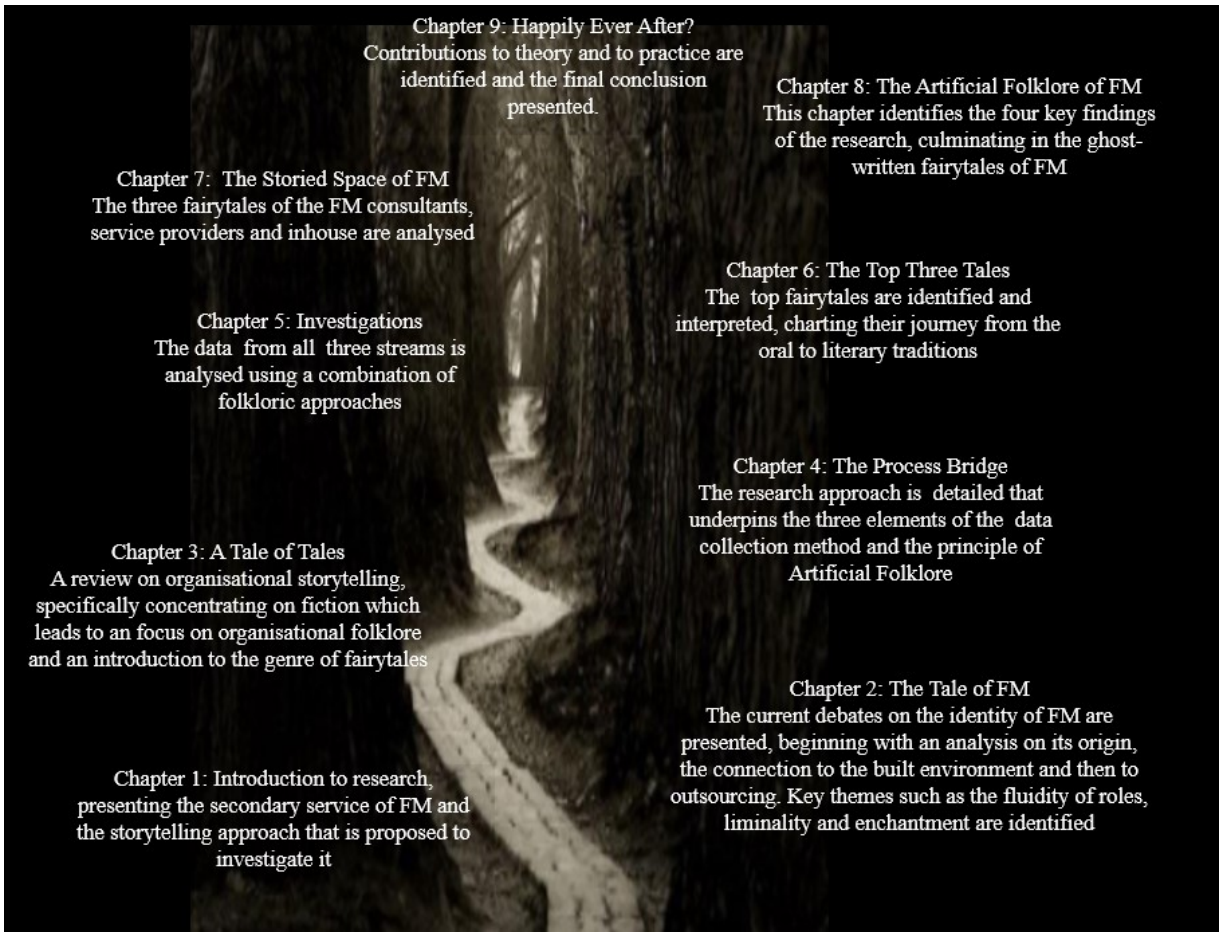
These are the learned behaviours of the discipline; the roles they play either voluntary or pre-determined by other forces via generic story characters that FM emotionally resonate with. These archetypes are seen as an "operative paradigm … in which an individual can experience the world, be compelled to action, and provide a model for behaviour" (Shadraconis 2013, pg. 1). In this way the archetypes, as held within FM, can provide a framework to support their storied space.

Research Aim Three: To create an understanding of an artificial folklore framework in an organizational setting

This aim aligns with the phantasmagorical approach to create fairy stories that are allegories of FM, by developing an artificial folklore framework. The aim is not to create a factual story relaying events that occurred, but the creation of authentic stories that represent FM contemporary practitioners. This is the creation of a new way to perceive and interpret the discipline, creating other, vivid realities that would otherwise go unnoticed. This research answers the call to "stop treating the social and the material as distinct and largely independent sphere for organizational life (van Marrewijk & Yanow, 2010, pg. 41).

With the above research aims declared, it must also be noted those elements that are considered out of scope within this study. The genre of fairytales, and indeed FM, have strong alignments to both gender and power research. These elements are therefore recognized but not the overt focus. In total, the study spans nine chapters, and a synopsis of each chapter is illustrated in figure one overleaf:

Figure 1: Chapter previews



Source of background photo https://www.pinterest.co.uk/pin/253257179020718458/?lp=true

Chapter 2 – The Tale of FM

This chapter forms the first literature review in support of the research aims, analysing the current state of FM to help define it from the academic, corporate and institutional sources. It follows in three sections, with the initial analysis offering a chronological tracking of the discipline. This allows several different facets to be recognised, such as 'hard' FM, which is traditionally aligned to maintenance roles, refurbishment and estate management. This is in contrast to 'soft' FM, which is often linked to roles such as cleaning and receptionist duties for example (Becker 1990). This leads onto the FM debate on non-core operational versus core strategic in terms of organisational positioning, illustrated via the increasing presence of Estate and Procurement roles at directorate level. A comparison concentrating on professional attributes is examined, developing a consideration of a uniting sense of belonging in terms of a community.

The association with the built environment is explored in section 2.2, identifying the rise of knowledge workers and concepts such as the third place. This identifies a possible pressure on FM to refocus the role away from the traditional office spaces, which are increasingly forecast to disappear. Therefore the concept of liminality is introduced to emphasis the negotiated and temporal boundaries of FM. This is not only in its role of controlling the physical environment, but as a focus on how this state illustrates the precarious nature of FM as an instigator of a liminal state as an outside department disturbing the equilibrium (i.e. introducing hot-desking) but also as being within a liminal state when viewed as a separate entity to the rest of the organisation.

The final section concentrates on the delivery mechanism of FM, addressing the growing association with outsourcing. This further supports the presence of a liminal state, allowing a focus on the role of FM to create a new sense of belonging for the discipline they are a part of, but also a sense of belonging to their clients who are losing the traditional connection of the physical environment. This move to an increasingly intangible service aligns with the contractual nature of FM, leading to a discussion on the role of storytelling to communicate wider organisational meaning, incorporating areas of enchantment, spirituality and meaning. This leads to a focus on storytelling as a possible a new competencies that may aid give legitimacy to the profession that has existed within a stable identify for half a century

2.1 FM: The birth of an organizational character

FM is a wide discipline, increasingly associating itself with more managerial than facility practices, which is supported by three main journals. The most longstanding and only ranked (one star in the 2018 ABS rankings) *Facilities* has been publishing journal articles since1983, developing from an in-house publication - Frank Duffy's architectural firm DEGW (Price 2003). This was joined in 2002 by the *Journal of Facilities Management* and then in 2010 by the *International Journal of Facility Management*. This journal represents the more global element through its association with IFMA (International Facility Management Association, based in the USA).

The term Facilities Management (FM) was being used in the early 1970s in loose reference to the data-processing outsourcing strategies that the banking industry was embarking on at the time. By the 1980s, the term expanded to include reference to the built environment, and FM started to become recognized as a discipline (Steenhuizen et al, 2014, Price 2001), in response to the increasingly complex nature of building management and performance (Leaman 1992, Finch 1992). Factors such as global competition, a high cost of space alongside mistakes in alignment with increasing employee expectations are all considered as factors that stimulated the birth of an organised FM function at this time.

An influential catalyst in the creation of FM was the arrival of information technology (IT) within the workplace. Where this practice evolved rapidly to form an established discipline, FM in comparison is still considered as 'emerging', causing many practitioners to campaign for attention, identity and respect (Thomson 1990, Tauscher & Clayton 2015). "If building management represents the first generation of FM, and in the integration of people, process and places second generation, then the third generation FM might be seen as more concerned with the creation of space which enable different levels and forms of performance" (Price & Akhlaghi, 1999, pg. 162).

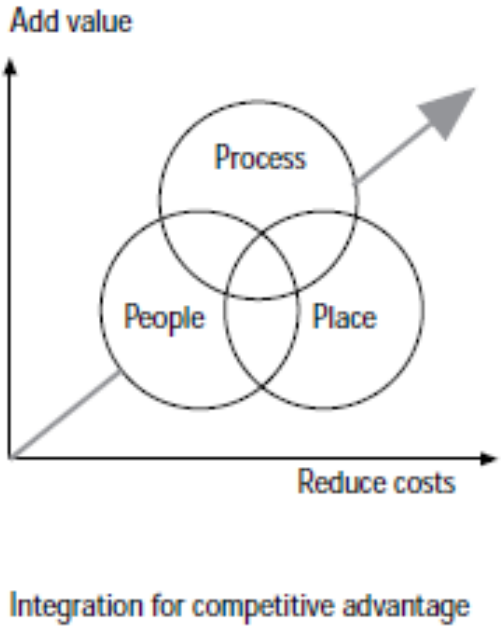
Within the UK, FM is represented through the professional body, the Institute of Workplace and Facilities Management (IWFM), which was founded in 1993. Currently supporting 17,000 registered members; it defines FM as the “organizational function which integrates people, place and process within the built environment with the purpose of improving the quality of life of people and the productivity of the core business” (https://www.iwfm.org.uk/what-is-facilities-management). However, a strong operational definition is apparent as they go on to

list the common associated FM roles as being “catering, cleaning, building maintenance, environmental services, security and reception” (ibid).

However, the main declared definition of IWFM would indicate an alignment with IFMA (International Facility Management Association), which declares FM as ‘a profession that encompasses multiple disciplines to ensure functionality of the built environment by integrating people, place, process and technology’ (http://www.ifma.org/). Founded in 1980, it is international and the largest body, although it is predominately based within the US with 110 out of its 134 chapters being located there. FM is well established within the US (Finch 1992), not appearing to have stagnated in terms of its definition in the way the UK has. A possible reason for this is indicated in the name alteration - Facilities Management in the UK but Facility Management in the USA, positioning FM clearly with the control of the physical environment and engineering world. In terms of this research, Facilities Management and Facility Management are used interchangeably (although Becker 1990 does make the distinction). The issue over identity is also apparent within the British Standards, with BS EN 15521 in Facility Management containing seven parts, the first of which is dedicated to explaining the different functions of the practice (British Standards Institution, 2011).

The elements of people, process and place as stated by the two main industry bodies directly correspond to much of the current research within UK FM. Given that property and people are often the largest two expenses in a given organization (Price 2003), the positioning of FM as the process element that acts as the hinge between people, process and places illustrates its potential impact within an organizational setting. This not only adds to the ability to operationally reduce costs, but strategically add value, as seen in figure two:

Figure 2: Linking FM to key indicators



(Ref: Tranfield and Akhlaghi 1995, pg. 13).

These main definitions are arguably vague in nature and have not been widely adopted internally or externally as a way of defining FM. Therefore, it could be supported that FM is barely understood in terms of presenting a recognized function and place within business. A 2010 study conducted with the general public in Switzerland uncovered that when asked, 79% had never heard of the term facilities management (Coenen et al 2010), a high statistic which would have grounds to indicate a possible UK level of awareness.

From within the discipline, "the profession still suffers from an acute identity crisis. Indeed, the roles and scope of duties of one facilities manager may be vastly different from another" (Tay & Ooi, 2001, pg. 357). Externally, many authors such as Leaman (1992) and Hinks and Hanson, (1998 cited in Featherstone and Baldry 2000) think that FM is not a credible profession, as there is a lack of any generalized agreement as to what FM actually is (Drion et al, 2012). With no recognized, legitimate function, it is argued that FM has diluted its market position to the extent that it is regarded as an unimportant, non-core service or a 'hidden' resource (Becker 1990). The promise of FM may have also distracted the industry from actually performing: "Facilities Management in the UK has failed because it has missed the most central issues and immersed itself in complicated explanation and lists of activities that appear to encourage still more diverse skills into the fold, and create more confusion" (Thomson 1990, pg. 12).

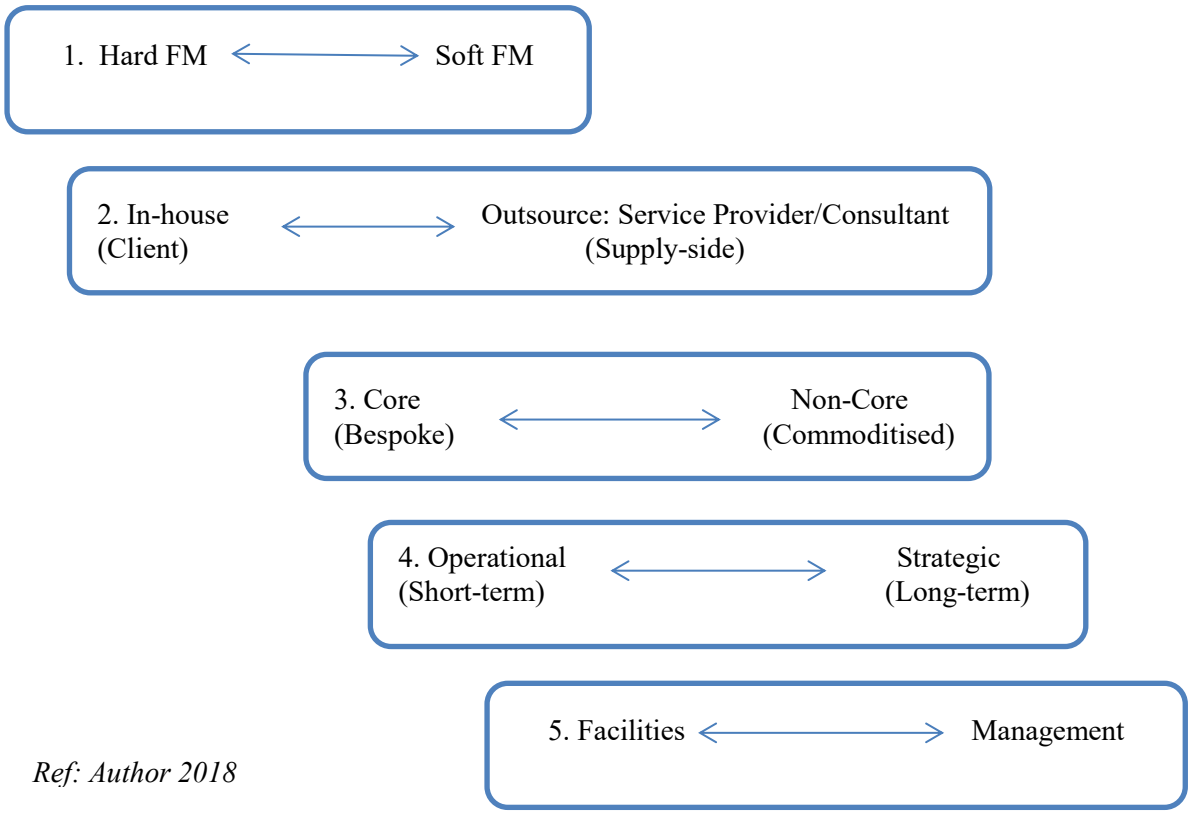
However, instead of viewing confusion over identity as detrimental to the discipline, it could also be considered as the base of a counter-argument. Ware (2014) argues that regardless of the progress which has been made with regards to the definition of FM and its understanding amongst businesses, the definition is not fixed. It will always vary in line with the nature of the primary industry it is supporting as a secondary service.

In fact, Waheed and Fernie consider the idea of FM having a single, fixed definition “highly questionable” (2009, pg. 258), with it always remaining an 'umbrella discipline due to the nature of its title and the inherent meaning therein" (Price 2003, pg. 198). If there is no fixed, rigid remit on what FM does, it can in theory, perform whatever is required within a wide range of requirements. The presence of large, global and recognized FM companies (such as ISS and Sodexho) would support the idea that having no fixed definition removes limitations in terms of service delivery, as it stands to reason that all organizations are different, yet there will be common facility requirements (Becker 1990). As a service provider serving wider organizations, who themselves are increasingly shape shifting (Kociatkiewicz and Kostera, 2014) and contradictory, this elasticity (Becker 1990) would therefore seem increasingly beneficial. This perspective would mean a transition from the 'emerging' to the 'established' would be much harder to capture, if at all.

There is also the viewpoint that FM is just a collection of services and functions that are part of general management, and as such, does not represent anything such as a recognized discipline. It is not a question therefore of identity, but that the activities are dissipated and do not require a specialised approach or knowledge, so it therefore follows that a professionalism is not required (deBruijn et al 2001). Taking a different stance, Frapin-Beaugĕ (2008) argues that facilities management cannot exist, as it is too generic - the role would be too tightly associated with the function of the particular facility, and therefore such an umbrella term is not helpful. A more cynical view is presented by Howard (2002), who places FM as an example of *management speak*, representing organizational hyperbole and a management fad (McCann et al 2015). However, with a fad lasting approximately five years (Junghans et al 2014), FM could well dispute this title after spanning over forty years of debate.

With the overall definition and associated debate continuing with no overt sign of a resolution, there are however some centrally agreed themes, although they do indicate the marked divisions that are supported by business rhetoric within the discipline. The main ones are illustrated within figure three:

Figure 3: The FM Spectrum



Ref: Author 2018

1. Hard FM & Soft FM. In this section, hard FM reflects the 'hardware', the 'facilities': the maintenance and asset management element, which focuses on the buildings and tools rather than the people, and aligns to the engineering background FM arguably emerged from. Firmly tied into the physical environment, it is associated with large capital investment such as boilers, and electrical elements and connected life cycle maintenance control. This area of FM is therefore quantitative in nature, with measure and calculation being large elements. It is this technical orientation that FM is most associated with, leading it to be also viewed as reactive rather than strategic (Ventovuori 2007).

Soft FM is often viewed as the other end of this spectrum, concerned with more intangible areas that often resist clear-cut measurements. An example of a soft FM delivery would be cleaning and catering contracts. There is obvious overlap within these areas, although different onsite teams often represent them. This differentiation is most visible when elements of FM are outsourced, and these divisions appear within the contract, to establish what services are being included. Finch in his 1992 paper clearly separates not only the hard and soft elements, but takes as his definition that FM is "a manager of change, who is concerned with preventing building obsolescence…. this role contrast to the role of the maintenance manager" (pg. 197) who maintains the status quo and concentrates on the physicality of the building.

2. Inhouse & Outsource. The delivery mechanism of FM is also considered a main division, manifesting in either an in-house or outsource contract. Outsourcing as a whole is arguably a dominant feature of FM and as such will be discussed in further detail in section 2.3. Essentially, an in-house team is part of the organizational make-up, and is either a recognized department or the functions associated with FM are dispersed across different internal departments.

An outsourced arrangement is an external service provider that is contracted into the organization to perform functions, as defined within a contractual agreement. These external service providers are recognized FM companies, and vary in size from a single consultant to large, global enterprises. The difference of a *client side* and *supply side* FM should not in theory be different, as both exist to support the wider organization as a service provision, but it does reflect on the overall recognition and also placement within the organization. For instance, a client side FM division may be better placed to integrate, or at least communicate freely within the corporate structure, as a visible part of the organization. In contrast, supply side FM "has a dual role of delivering designated services to the client whilst also managing the service company's bottom line to the best corporate advantage" (RICS, 2013, pg. 9). This division based on a cost focus (supported by Interserve, SHU and IFM 2013 research) also implies a line of removal between FM and the organization it is delivering into.

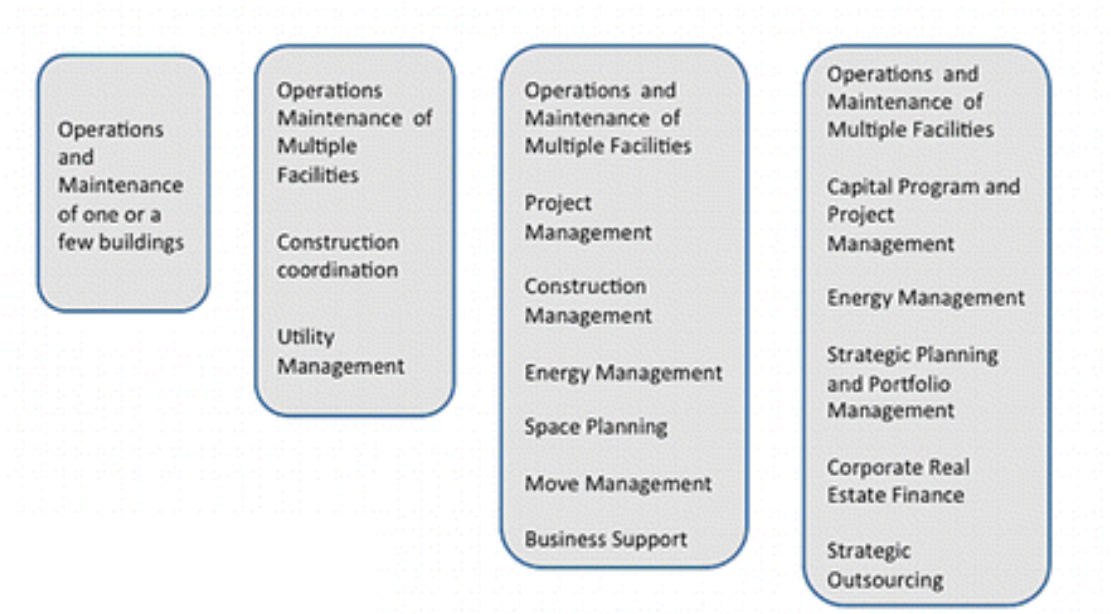
This leads into FM being considered as a basic, or inconsequential function, which itself has connotations of the industry: "the language of core and non-core into which FM so easily falls arguably serves to subtly reinforce a perception of unimportance" (Price, 2004, pg. 353). Tying into the identity issues as discussed earlier, the presence of an external FM company may be seen as bringing in industry experts, but also as hiring in people to do work that is not key, and therefore can be delivered by non-staff. With the wide range of activities being associated with FM, it can be argued that FM holds within its main remit those activities that are non- profit generating and therefore are not core to the overall survival of the organization. This is certainly the argument often placed within an outsourcing situation, where these non-core elements are identified and contracted out, to allow the company in question to focus its resources on core selling points (Ikediashi et al, 2014). Viewing FM as non-core aligns it with being a cost-code as opposed to specific service, and can lead it to being viewed as a 'necessary evil' (Price and Akhlaghi 1999).

3. Core and Non-Core. In the shadow of the UK economic recession where outsourcing was pushed up many organizational agendas as an economic option, FM runs the risk of becoming

increasingly commoditised, a 'one size fits all' contract approach with the associated focus on performance management and control. This is despite of the range of activities that FM delivers.

However, FM can also manifest itself as a 'core' discipline, dependent on the organization, its wide scope of services, or representation at board level. For instance, a power plant displaying a high level of technological complexity, risk and impact would arguably consider FM as being a core competence, in comparison to back office premises, which would carry low risk and business impact (Price 2004). Going back to the earlier definitions, if FM is focused on people, places and process, than it is hard to distinguish what it doesn't include in such a wide remit (Thompson 1990), and this aligns it to having a direct, and measurable impact on business, placing it at a strategic level. It is interesting to note that other aligned professions, such as project management, are considered not as a stand- alone discipline, but as being absorbed into FM's evolution within FM literature:

Figure 4: Evolutions of FM functions over time



Ref: Elyna 2014, pg. 2

4. Operational and Strategic. The positioning of FM as either operational or strategic also aligns to its role as either a reactionary, and therefore 'short term' service, or a proactive function prospectively. A short term, piecemeal approach may lead to many organization viewing FM as "a solution looking for a problem" (Thomson 1990, pg. 8), whilst a strategic view would places FM as not so much an element which helps the organization survive, but actually "enhance its potential to prosper in a volatile commercial climate" (Tranfield & Akhlaghi 1995, pg. 13).

The operational reality of FM was emphasised in a 2012 RICS report, in which the Head of FM's were asked about their time allocations. This revealed a high percentage (52.8) still allocated to day-to-day operations, with only 19.9% being on strategy and planning (RICS 2012). Another paradox evident within the industry is its predicted future. With little overt, agreed identity, it stands to reason that the size of the FM market would be therefore hard to establish (Price 2003), and yet it is considered as healthy and forecast to grow to an estimated £139Bn in the UK alone by 2021 (CIBSE 2017). This is supported by a progression in reputational status in the wake of the London 2012 Olympics and through government initiatives such as Building Information Modelling (BIM). This would suggest a step closer to that "fabled strategic top table" (Heath, 2016, online).

At the same time, IWFM discussed the 'Death of FM' at the June 2014 Workplace Summit (FM World, 9/06/2014). It could be argued that the confusion of a diluted identity makes it difficult for FM to move away from it association with diffuse operational service streams. This is emphasised by the visual connection of FMers not being 'suited and booted', but wearing fleece, associating the entire profession with more janitorial-like functions as highlighted by a study by Kaya et al (2004): "In 2002, the in-house FM ream of the enquirer company externally benchmarked most of their FM practices as standing best in class. Demonstration of these results was compromised, however, since the CEO saw fingerprints on the power plugs or stains on the carpet as the failure of FM practice" (pg. 6).

5. Facilities and Management. Moving away from the hard/soft operational divisions, a new white-collar focus has evolved, concentrating on the management rather the facilities. This wide base spans areas such as productivity, innovation (Mitchell-Ketzes 2003) agility (Hood 2003), employee retention (Earle 2003), support of knowledge (Greene and Myerson 2011) and future requirements (Termaat et al, 2014). Education is currently a large development area. Currently in the UK there are five universities offering FM as a route to Master's level, four of which operate within the Built Environment department, and only one within a business school. This would also seemingly be indicative of the weighting of important towards the facilities element over the management element of FM. However, despite this insurgence in educational pathways for FM, the possibility of a skills shortage, with an aging workforce that will not be replenished, as it is not viewed as the career of choice but rather an accidental professional pathway, and therefore knowledge is acquired through experience as opposed to planned education (Hurtado et al 2014).

It could therefore be argued that such a rapid expansion of function, from a practice that was not firmly established within one recognisable delivery stream, has resulted in an unclear identity both within the industry, but also to the primary industries that FM supports. As a service provider, it has been necessary for the FM industry to meet the needs of the wider organizations it services, and so the drive has been 'mainly about creating a discipline for many diverse services whilst attempting to demonstrate logic in that and the value it can deliver' (Emanuel 2014, www.i-fm.net).

The lack of an identity and therefore credibility (McCarroll 2017) is reflected in the overall name 'FM', which does not currently associate with a firm brand identity. This is illustrated in the IWFM itself, which was rebranded in May 2018 from the traditional British Institute of Facilities Management (BIFM) to help emphasise the workplace element and provide wider functional clarification. Other proposed titles such as 'infrastructure management' and 'real estate asset management' have been raised since the turn of this century (Price 2001). Paradoxically, an American journal declared that in continental Europe, "there is a trend among service companies to add the two letters FM in order to make them look professional" (Nor et al, 2014, pg. 4), which is why larger professional FM firms have dropped *FM* in favour of *multi-services* to differentiate themselves as experts.

It is therefore apparent (figure four), that many competing functions are evident within FM, and each have the ability to claim the title of FM as their own. Holistically, this ability to hold "one, or more, competing ideas in mind simultaneously and to be able to work with them without either collapsing or condensing them into a singularity" (Cairns 2014, pg.98) would arguably illustrate the flexibility of the industry, and lead to complexities in creating a universally accepted and recognized discipline. It is therefore useful to apply pre-existing frameworks that have been developed to distinguish professional characteristics. Figure five illustrates such as framework applied to FM, to encapsulate not only the current but planned attributes of the practice. It should be noted that the term 'discipline' applies an academic alignment, although the term is used across the FM industry in a more generic way to illustrate that it is a practice and profession in its own right.

Figure 5: Six Attributes of Professionalism

Attributes	Current FM Practice	Aspirational FM practice
Intellectual bias: an intellectual discipline requiring good educational background and tested by examination	University and institutional professional qualifications available from level 4 to Doctorate level. Three specialised academic journals	Qualifications targeted at school leavers, as a planned career of choice (Hightower and Highsmith 2013). Recognized chartered status available
Private practice: essential expertise, standards of the profession derive from meeting the needs of clients/ organizations	Technical language is apparent, but generally in the form of acronyms associated with outsourcing and delivery mechanism (i.e. '*VFM/ inhousing/rightsizing*)	Standardised contracting practice (Alexander 1992) Recognized and planned profession of choice
Advisory function: aligned with executive function, carrying out what has been advised or doing ancillary work	FM appears at different levels within different organizations and sectors, manifesting as part of a wider operational, reactionary team, to being represented at Board level	Identified need for a common language (Kaya et al 2004), and legitimate recognized identity.
Tradition of services: based on an outlook which is essentially objective and disinterested	Recognized British standards on Facility Management BS EN 15221 parts 1-6, introduced in 2011	"Without the knowledge and skills specific to FM, the ability of FM to stand as a distinct profession is diluted" (Tay & Ooi, 2001, pg. 361)
Representative institute: Represent members of the profession, safeguards and develops expertise and professional standards	Global presence represented through organised institutional bodies i.e. BIFM. 'FMBOK' mirroring the Project Management body of knowledge being developed (Chen 2015)	Recognition of the institute outside its members

Code of conduct: laid down and enforced by the professional institute	FM Code of Conduct available via IWFM	New forms of partnership (Alexander 1992)

Ref: Bennion 1969 as cited in Tay and Ooi, 2001, pg. 360.

It could also be speculated that the issues facing FM as a secondary service can also be applied to both IT and HR at least in part (Varcoe & Hinks, 2014), in terms of being subject to the pressures of staying lean and yet competitive (Hui & Tsang 2004). The evolutionary journey of IT from back room to board room spans an equal timeframe to FM, approximately initiating in the mid-1970s. "IT leaders earned their place at the table by developing high-quality enterprise systems, by innovating beyond their competitors, by understanding how to use IT to create strategic advantage, and by ultimately making a difference in the business's bottom-line performance and competitive positioning" (Ware & Carder, 2012, pg. 17). It is this need to operate strategically that the literature of FM reflects, although the practice often does not, leading to an argument that IT flourished where FM remains static due to the importance of creativity and holistic knowledge present within the IT progression. This call can be seen at the turn of the century, with Purdy et al warning that FM needs to concentrate on knowledge otherwise it may miss that "really important aspect, which is the ability to use it; freedom of action to take that knowledge and convert it into a saleable product, commodity or service" (pg. 505, 2001).

An important element not overtly addressed within figure five is the importance of a community. Community illustrates identity in terms of how people align themselves in a shared manner. In an occupational setting, a profession comes from the people practicing it identifying themselves as such, creating a sense of belonging (Junghans 2014), and therefore a storied space (Brewer & Dourish 2008). In her investigation on humanities computing as a discipline, Terras (2006) also explored the presence of identifiable idols and heroes, mythology and unique artefacts that contributed to the label of recognisable discipline. It is this element that dominates this research, in the understanding that "professions … are no more than systems of belief and practice that have managed to capture a sufficiently permanent niche in a social ecosystem, equivalent to adherence to particular paradigms in science (Hull 1998), or bodies of religious belief and practice (Price and Lord 2000). Prahl (1996) supports this by

emphasising the importance of nostalgia and connection to a mythical parts to strengthen the shared bond.

In terms of FM, the theory of communities is developing, but they are addressed in terms of FM creating and sustaining work communities as part of the support function (elaborated in section 2.2), arguably at detriment to the overall profession itself and a recognisable legitimacy. This research, though the use of fairytales, aims to uncover the existence of shared stories, following the theory that an individual must "be able to reference standard traditional stories to prove his or her membership in a particular community" (Zipes 2005, pg. 5). This approach expands past facts in order to explore the individual archetypes, but also to help chart how this practice is seeking to legitimise itself as a recognized and authentic discipline.

So it remains that there is nothing that enables FM to be distinctive (Lambert 1989) to allow a professionalism of the practice, and yet the fluid identity would also indicate an argument that it still persists as one. As a multi-discipline service, it can be supposed that as a profession it needs to be intelligent enough to recognise if it is required to preserve the status quo (*defence mode*) or act as a more active and aware role for operational success (*attack mode*, Nutt 2000).

In summary, it has been demonstrated that FM's confusion over what it is, and what it should be is one of the only constant themes in a very paradoxical industry. Although it is increasingly positioning itself as a strategic discipline, the majority of practitioners are operational (RICS 2012). A proactive and dynamic approach is in reality a *maintaining of the norm* for many. "FM professes to want to be at the heart of organizational development when clearly many of FM services are delivered either by external consultant or in-house teams set up as internal consultants" (Ventovuori et al, 2007, pg. 228). However, despite the debate over its importance and function, FM has not faded away but continues to grow as an industry, seemingly being able to mutate and spread to fit different business contexts (Price 2012).

2.2 The Kingdom of FM

Despite the ongoing debate over the definition of FM as analysed above, it is the connection to the physical environment that FM is most aligned to, with "four out of five senior executives agreeing, [with their] focus on the maintenance and cleaning of a building" (Thomson 1990, pg. 9). The physical buildings that organizations occupy are arguably the most visible, representing the most tangible and predictable aspect of FM. The association with the

maintenance and improvement of the physical assets of an organization is the preferred, if still emerging, view of FM (Drion et al 2012).

Although there is an increase in flexible working i.e. work that is time flexible, place flexible and location variable (Nutt 2000), leading to less time spent within corporate buildings, the office itself as a concept is still omnipresent in many people's lives. This represents "where white-collar workers spend much of their time and find at least part of their identity" (Marmot & Eley, 2000, pg. 3). Organizational buildings are a constant, physical symbol of the company that occupy it, who have branded the physical space with their distinctive logos, and select the employees that associate themselves with it. They are ancient cyphers that are universal across the globe in their presence, machines designed to tell the corporate story (Rippin 2011). As such, they represent "symbols of power and status that may have deep historical roots in places and fortifications … equally, historical architecture confirms the role of common spaces, the agora, great hall, market forum where members of a society who have sufficient power could mingle and interact" (Price & Fortune, 2008, pg. 4).

As illustrated in figure three, the operational and facilities element of the practice would focus on maintaining and managing the soft and hard elements of the building throughout its lifespan. However, with the earlier analysis emphasizing the balance of people alongside process and place (Tranfield & Akhlaghi 1995), there is an increasing demand on FM to "deliver by creating different and powerful conversations" (McDonald et al, 2009, pg. 23).

This essentially expands FM's focus on the bricks and mortar to include not just the space, but also the business activities within the space, focusing on the *management* and not just the *facilities* element of FM (figure three). However, the industry within the UK arguably places a time-honoured "emphasis on measuring cost per unit areas of space rather than seeking evidence of effectiveness and outputs" (Price & Fortune, 2008, pg. 2). It stands to reason that a lawyer's office will have different demands on it than that of a call centre, but this argument is expanded to not only the function but to a focus on the people - the office inhabitants, with FM creating storylines for the range of organizational actors (Strati 1998) it serves.

The high impact of social factors in terms of employee productivity and satisfaction in comparison to physical environment alterations was highlighted in the infamous 1920/30's Hawthorne studies (Pennock 1930), although the controversy and reliability issues that followed this experiment should be noted (Cairns 2003, Hassard 2012). Environmental

psychology is a familiar concept (Mehrabian and Russell 1974), alongside human geography and the sociology of space (Hirst 2011), with the temporarily of workplace space and its effect being the subject of much research (Hansen et al 1976, Hancock & Spicer 2011). This is illustrated by the title of Mazumdar's 1992 paper entitled *Sir, please do not take away my cubicle: the phenomenon of environmental deprivation*. This not only echoes the power dynamics displayed in office layouts, but also the rise of the open plan office spaces at that time which supports Lefebvre's 1991 concept of space, suggesting it is shaped by capitalism and is "both a social product and as productive of social relations" (Hirst 2011, pg. 767).

Maintaining but also controlling and manipulating the physical space that people occupy links to the practice of FM creating and maintaining the realities of others “with all their artefacts, ongoing practices and relationships, as well as with ambiguous experiences and meanings, places of work have multifarious impacts on those dwelling in them” (Kupers, 2012, pg. 45). In this manner, FM becomes the physical embodiment of the organization itself, sitting the profession in a unique position within organizational dynamics. The association of the built environment with FM reflects an active, social relationship as opposed to a belief that "buildings are populated by mere Letterset zombies, some satisfied, some miserable, but all propelled through the built environment, involuntarily pushed this way and that by somebody else's design decisions" (Shove 1991, pg. 11).

In the recognition that a building is not just a static entity but is also a process of perpetually evolving narratives (Alexander & Price, 2012), FM would then play the role of the corporate storyteller, translating the organizational mission, vision and therefore tale from strategic to operational levels, making the story into a physical reality to be interpreted by the individual inhabitants of the occupational landscapes. The audience spans across the organizational hierarchy and the stories are often projected out to the external realm "proclaiming a narrative of identity, designed to legitimise past, present and future decisions and strategies" (Rippin 2011, pg. 720). Aligning to what Sims (2003, pg. 14) refers to as middle managers, aggravated by their lack of organizational legitimacy, they are also “expected to weave a narrative for those who work under them to believe in, and be able to give a coherent narrative account of their performance to their superiors”.

Internally, many corporate organizations are introducing *spatial rhetoric* (van Marrewijk & Yanow 2010) such as neighbourhoods and villagescapes instead of traditional departmental zones in an effort to foster interdisciplinary relationships and mitigate office fiefdoms that are traditionally associated with allocated space size and power (Becker 1990). The concept of the

neighbourhood aims to foster relations and align to a collective commitment and loyalty to the organization, away from departmental boundaries, creating communities at work (Larsen et al 2011) and supporting social and individual motivation (Dale & Burrell 2010). The increasing realization of the effect of space within organizational dynamics is interesting to analyse FM though. By mirroring the idea of the departmental zones, interconnections made as things move from one department to another are assumed to be invisible or hidden, and so the holistic nature of FM is lost. If the concept that "organizations are essentially complex systems characterised by the interdependence of the social and the physical" (Price 2012, pg. 3) isn't recognized, why would you need a business discipline to not only support, maintain it but foster its growth? This may illuminate why FM has never formed an agreed UK identity but has nonetheless thrived as an industry (Jenson 2010).

Another view would be that in this setting, FM cast as the person in the fleece, could assume an important role representing a comforting belief that the world is a predictable and reliable place (Gabriel 2013). This role is accentuated in an era where "jobs, formally seen as being for life, are more often than not merely temporary and many disappear virtually without notice, together with the factories or office or bank branches that offered them" (Bauman 1995, pg. 265). It may be that it is this associated role that has sustained FM within the organizational neighbourhood, becoming the underlying symbol of things that can be controlled in a fluctuating environment. Its alignment with hard FM (figure three) arguably symbolises an identifiable cause that can be fixed when the chaos that organizations fight so hard to control spills over (Gabriel 1995). Alternatively, this could also point to FM serving to highlight the “rejected aspects of what the rational organization would like to make itself to be like” (Kociatkiewicz and Kostera, 2014, pg. 12).

An alternative view is that modern working practices increasingly reflect an increased focus on occupational empowerment, knowledge co-creation and network formation. The term 'knowledge worker' was first coined in 1960, when Drucker and Machlup applied it to doctors, lawyers, scientists and academics, but is since evolved to include a wider remit of the 'creative class' (Grantham 2003). In 1992, Finch highlighted the rise of the knowledge workers within FM literature, placing the property crisis of the '70s and '80s at the hands of knowledge workers, and the needs for motivational elements in the work environment being ignored. This was all with the backdrop of the industry-based economy displacing a more knowledge-based economy (Greene & Myerson 2011).

Leaman (1992) identified that the creation of a knowledge base "will ultimately, perhaps in ten years' time, define … FM and provide the foundation for professional legitimacy" (pg. 19). This point emerged again nearly a decade later, when Nutt (2000) highlighted the importance of knowledge management alongside financial, HR and physical resources that FM should evolve into. This would indicate that Leaman's prophecy remained as such, with the call remaining for FM to identify, capture and promote knowledge (Pathirage et al 2008), but also to do so to support a more self -motivated and self-managed workforce. As a support service, this would be vital, not only for what FM would need to deliver, but also for what the profession would become.

Taking this concept into a wider setting, Moravec (2013) uses the term *knowmads*, who are "context workers, applying what they know into new contexts to create value within different organizational and social configurations" (pg. 81). These workers are not place-bound, but are adapted to work in line with the boundaries of work, family and leisure that global, economic and technological advances have blurred (Steiner 2005). These are not traditional *k/nowmads* in terms of going where the work/capital is, to then return home, or the *homeless minds* of those who have their roots within their suitcase (Czarniawska 2014), but rather those who have no recognized sense of belonging either to a physical space, or symbolic 'home' through company allegiance or logos. The impact of these new recruits, who are arguably selected for profit based orientation (Dale & Burrell 2010) and would seem to defy any concept of a psychological contract (Maguire 2001), impacting on any attempts for the creation of a community.

These elements are the hallmarks of the increasingly turbulent work environments FM are charged to create and support, with the FM practice itself becoming the prototype of its creation. FM is therefore intrinsically tied to the organization, which "emerges … in the symbolic co-construction of place-meaning which is bound up with the experience of space" (Lucas 2014, pg. 5). The presence and increase of knowledge workers both within and as clients of the FM practice is recognized, although the operational dominance of FM indicates that how to recognise, capture and promote this aspect is lacking (Pathirage et al 2008).

It follows that the demand on space is therefore changing in the wake of the growing trend to work anywhere, anytime in line with work-life flexibility (Ross et al, 2016). With technology the main enabler, FM is increasingly being affected by what is termed the *third place*. Home is considered the first place, and work the second with the traditional theory that that third place are other spaces (Philips & Rippen 2010). They increasingly represent the anchors of

community life (Oldenburg 1989) where people are encouraged to gather together. In terms of workplace analysis, third places are recognized as "life between buildings" (Gehl 1980 as quoted in Larsen et al 2011, pg. 85), a "kind of nowhere and everywhere at the same time" (interview response in Hinks and Varcoe 2014b, pg.14). It is illustrative of the impact of employee choice, but also the importance of the chance meeting, spontaneous conversations and linking back to the power of networking (Purdy 2001). The idea of work no longer being place-bound but completed with priorities of convenience and time management are also factors in line with the nomadic workforce who take their work into a range of public settings and into these community spaces, transcending past the traditional hotel receptions and airport lounges (Breure & Van Meel 2003).

With a research project surveying two large American companies back in 2003 uncovering that 20% of their workforce used third places for an average of 10 hours per working week (Grantham 2003), it follows that the organizational neighbourhood as analysed earlier has correspondingly evolved past the physical workplace. With property representing a top expense for the majority of organizations (Price 2003), third spaces are arguably increasing as many companies promote working from home policies, especially within the public sector (Kawalek 2007).

Symbolically, the transitional areas where people by definition gather (Oldenburg 1989) act as a place where workers can “reshape or re-order their sense of self” (Lucas 2014, pg. 17). In this sense, it can be aligned to the concept of the *unmanaged organization*, which Gabriel (1995) describes as a dreamscape that is present in all organizations. It lies outside the remit of managerial control and is where desires, emotions and fantasies manifest. Rejecting traditional views of fantasy in favour of a third way, this flips and reframes the dominant managerial practices so that emotion and *uncontrol* (ibid) override as the lead to the otherwise supreme rationality.

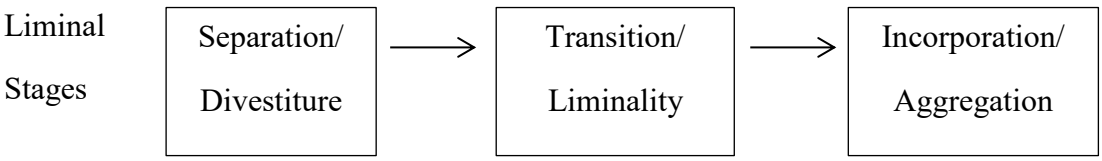
How FM will support these movements, if indeed it can support it at all, has arguably been swallowed by the wider impact of technology in FM (Marmot & Eley 2000), with the idea that IT has the potential to render physical workplaces obsolete (Delbridge, & Sallaz 2015). However, this can be positioned as an extreme example of the power of knowledge, information and relationship management that is now being increasingly demanded in organizational life. This emphasises, that FM is increasingly a practice that relies on increasingly fragmented relationships, and discontinuity as it supports the cast of ‘imagined

communities" (Dale & Burrell 2010, pg. 37) of organizational life, which itself is a manifestation of the wider *liquid times* (Bauman 2007).

The idea of the physical community as detailed in section 2.2 is no longer centred on a physical space in an integrated, controlled environment. The 'real' space is transferred by daily routines to spatial practice (Lefebvre 1999, Wasserman & Frenkel 2015), past the arguably current FM approach of conceived space, and to that of lived, or representational space in which "the imagination seeks to change as appropriate" (as quoted in Petani & Mengis 2016, pg. 73). This is closer to the element of *emplacement*, a community bond and sense of belonging that is social, past physical boundaries (Dale & Burrell 2010).

The dichotomy of the demands of physical space and increasing volumes of knowledge workers, alongside the longstanding divisions as seen in figure three would indicate FM is in a state of flux aligned to the concept of liminality. Developed by anthropologist and renowned French folklorist Arnold Van Gennep in 1909, it was later built on by anthropologist Victor Turner (1920-1983). It is used to denote rituals where an individual enters a state 'betwixt and between' (Johnsen & Sørensen, 2015, pg. 321) as they move social positions (such as in initiation rites).

Figure 6: Stages of liminality



Ref: author as adapted from Czarniawska and Mazza, 2003

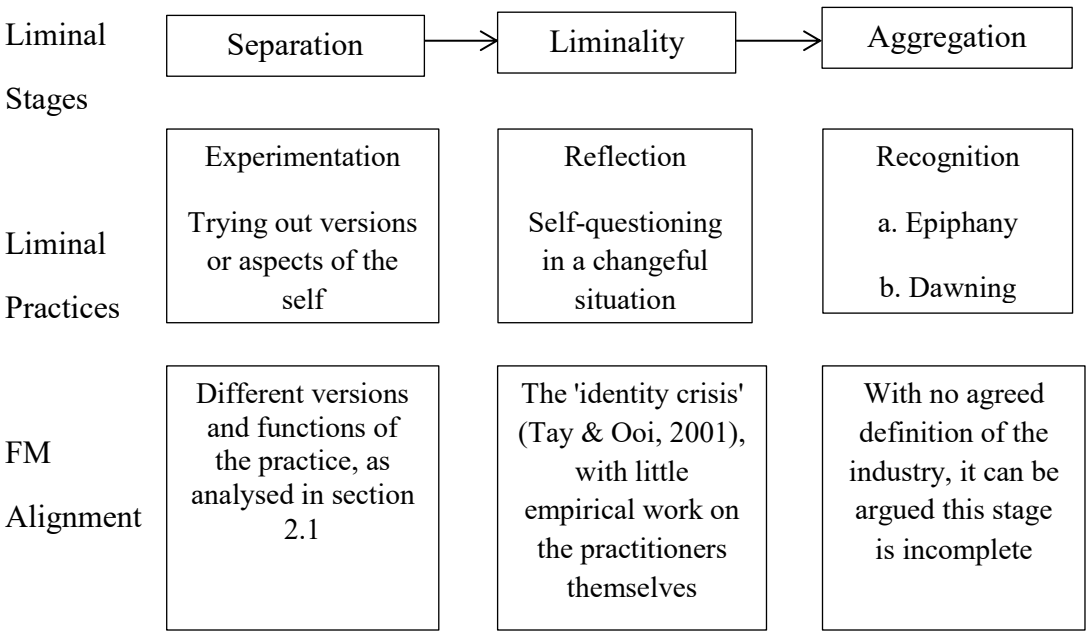
Three distinct phases are apparent: separation from the normal triggering entrance into a liminal realm before emerging as something new that is adapted to comply with new social norms (a boy to man in terms of initiation).

Applying this to the physical environment that FM is charged to create and maintain, liminal spaces can manifesting as spaces, which are "not inscribed with specific activities, rules of conduct or dress codes. They are fill-in or add-on spaces that fall outside of the geographic grid of identifiable social and organizational events, conducts and functions" (Iedema et al, 2010, pg. 41). They are the neutral spaces of hallways, laboratories (Lam et al 2018), but increasingly there is an argument that the third space is also liminal. They are places of transition, the *other,*

hidden in plain sight (Kociatkiewicz & Kostera 2011) and arguably only becoming opaque through the social interactions that happen within them. Their presence is permanent, but their experience is temporal. It is these spaces that are increasingly being purposefully built into office space in particular, to encourage informal knowledge transfer, networking, creativity and a sense of belonging under the organisational logo (Lam et al 2018).

In organizational studies, the concept has been utilised to metaphorically represent areas between different established fields of inquiry (Hassard & Cox 2013), and analyse identity reconstruction (Beech 2011). In this lens, the liminar is "socially if not physically invisible" (Beech 2011, pg. 287), and "temporarily undefined" (Czarniawska & Mazza, 2003, pg. 271) which reflects the earlier (section 2.1) analysis of the FM being hidden (Becker 1990) and marginalised (Barrett 2000). Other elements, such as being powerless and displaying complete obedience to the elders align to the more cynical view of contractual FM (Jensen et al 2012). A further element of the liminal space is that of reflection, "between history and imagination" (Goulding et al 2018, pg. 899) that permits consideration of previous societal roles to allow a new identity to emerge and activate the third stage of integration. This new identity brings meaning for the individual and to the community they now are integrated into.

Figure 7: Liminal stages aligned to FM



Ref: author as adapted from Beech 2001, pg. 290

In essence, liminal spaces are dangerous and yet creative, unsettling and yet sites of togetherness (Lucas 2014), displaying the paradoxical traits as identified within FM (figure three). To move past the liminal stage, traits which are valued and recognized by a community need to be established, being reconstructed through "symbolic action and interaction within social contexts" (Beech 2011, pg. 290). In short, the liminal space is a reflection of the FM storied space, where an agreed identity of the profession is so fluid it is unstable, creating many diverse and disjointed stories that have little collective consensus. The creation of an accepted narrative of one storied space that dictates the accepted behaviour of this collective would then allow the discipline to become accepted and recognized in the wider organizational plane and enter the final stage of liminality: incorporation.

FM, in its role as a secondary service is arguably salient to this. "Every organization has its unique personality, and the facility department is a reflection of that personality. All facility managers share some common characteristics in management style; however, the emphasis varies with the type of organization" (Cotts et al, 2009, pg. 21). It is therefore noted that an eternal presence within the liminal phase is not necessarily detrimental, but allows a fluidity that is argued within the unanchored identity of section 2.1. Being *other,* by being separated from a community can be liberating, with enough people being outside one community leading to the creation of another. “A special sense of community with the others in the limbo that has little to do with identity, rather a shared sense of alterity” (Czarniawska & Mazza, 2003, pg. 273), with no sense of urgency to be reabsorbed into the massive. It is positioned that by using the concept of liminality, the patterns of the storied space of FM can be investigated.

2.3 The Quest for Meaning

Within this chapter, the debates within the FM industry have been highlighted, and the working environment has been identified as the physical and metamorphic palace of FM. A theme of liminality has been aligned in terms of the different storied spaces of the discipline, and this final section discusses the other dominant facets of FM - outsourcing and the different facets of FM within the service delivery mechanism.

Outsourcing is essentially the "contracting-out of services that were previously performed in-house to an external service provider for a fee as a means of increasing organizational efficiency and effectiveness" (Ikediashi et al 2014, pg. 472). As such, it is mainly associated with the non-core tasks, removing them to allow the organization to focus on their core competencies. It is this reasoning that arguably aligns FM as an operative and easily replicable

service as opposed to a strategic discipline as discussed in section 2.1. In the shadow of the UK economic recession, outsourcing was pushed up many organizational agendas as an economic option emphasising FM's association with this function.

Correspondingly, this aspect increasingly dominates FM as a practice, with the range of services it offers under this mechanism seemingly uncapped. This arguably dilutes the function of FM even further but also aligns the discipline with non-skilled services that can be boxed up and sold off cheaply as a collection of non-core services. "What they should really say is *Veneer FM*, because they provide a thin layer of co-coordinating management over the top of these silo'd series, giving a single point of contact and an attempt at reducing the loss of values between the component parts" (Varcoe & Hinks, 2014, pg. 9).

Long terms strategies are sacrificed for short terms gains within short outsourcing contracts which are typically a '*three –two-plus model'* (three year contract with an option to extend a further two years if agreed) stifling the creation of intelligent cooperatives that are necessary to support service delivery ecosystems (ibid). This type of operation, which is by no means universal[1] but does exist, adds weight to the assertion that "the FM industry knows the cost of everything, but the business value of very little" (Ware & Carder, 2012, pg. 6). Therefore, the connection of the FM industry to outsourcing is one that is a source of controversy. "The perception that FM equals outsourcing is just that - a perception- and a highly distorted one at that … given the strength of the public association …take every opportunity to refute the notion" (Drion 2012, pg. 258).

Not only does this arguably aggravate all the existing divisions as illustrated in figure three, it accentuates three distinct roles and therefore further storied spaces within FM: that of the inhouse manager that is part of the organization, and two external entities of private FM service providers and individual FM consultants. In doing so, there is a delineation of the latter two types of FM as they fall outside the considered fraternity; those who do not belong (Dale and Burrell 2010). As outsource providers completing tasks within a client organization, these people by default have not been through the selections and requirement process of the host organization, they will remain *other*, an external entity. They are separated, illustrating the first phase of liminality (figure 6). In this manner, the FM operatives could be said to parallel

[1] For example, an alternative argument could be made via a 2005 study of innovation in FM, which indicated this vital function was more dominant in outsourced FM in comparison to in-house counterparts "probably because of the safer environment" (Mudrak et al, 2005, pg. 113).

consultants as analysed by Czarniawska & Mazza (2003), in that they are structurally invisible and align to the stages of liminality as identified in figure seven.

This segregation, and associated confusion over identity is exasperated when the FM provider teams are based onsite and identify more with the client organization than their own company, but is really highlighted in the industry rite of "the changing of the fleece" (Cowls 2015, page 24). This refers to the practice of TUPE[2], displayed most acutely when the service provider loses the contract, and their staff can be moved over into the new agreement with the incoming supplier, and are accordingly rebranded, literally changing the fleece that operational FM is synonymous with. Therefore there is a separation of FM not only from its parental company in terms of physical location but also of identity as they work in the client's organisation, wearing the client's branding. However, the client organisation does not recognise these FM work streams as part of their organisation, as they are a contracted and temporal element.

This could therefore be illustrative of the continual element of liminality within FM, arguably destructive in terms of identity and belonging, but also allowing a freedom to construct new identities as the contract allows. Essentially, in the context of this research, it is an example of a window for new stories to be created, and old paradigms replaced. The contracts that follow such a change are positioned as story scripts, forecasts into the future that cast people in allocated roles to play. The knowledge that is contained within such an agreement is not that which is signed in paper, but embedded in the people, and created within the social interaction (Purdy et al 2001) that creates new negotiated storied spaces. Taking into account the transcendental and fluctuating nature of FM, seen in its unanchored definitions and through liminal space, these incidents would indicate the "crooked tales, twisted sentences, complex plots [that] still exist, hidden in the margins and in everyday experience" (Kociatkiewicz & Kostera, 2014, pg. 2).

This approach firmly recognises that FM is a service, and as such, carries with it distinguishing characteristics of intangibility, interaction, heterogeneity and perishability (Clark & Salaman 1996). The interactions implied by the specific role as a service provider leads to a large element of intangibility, which is where this research is positioned. FM as a practice is arguably pulled between the enhancements of contractual management, which are aligned with the operational, technical and increasingly reactive (Barrett 2000), and that of enchantment,

[2] "TUPE refers to the "Transfer of Undertakings (Protection of Employment) Regulations 2006" as amended by the "Collective Redundancies and Transfer of Undertakings (Protection of Employment) (Amendment) Regulations 2014". The TUPE rules apply to organizations of all sizes and protect employees' rights when the organization or service they work for transfers to a new employer". http://www.acas.org.uk/TUPE

fulfilling every client wish, through the mystical vehicle of TFM and others, controlling the army of fairy folk (O'Briain, 2007) and crafting tales of impossible success to create a legitimate organizational role.

To clarify these concepts, the accepted definitions of both enhancement and enchantment need to be declared and considered. Enhancement is a popular term within the FM industry, illustrated by a quick keyword search in the main journals (Coenen & Läuppi 2014), with the *Journal of Facilities Managemen*t containing 175 articles associated with the word enhancement and *Facilities* carrying 578. Enhancement carries with it the association of being a new and improved version of an existing item (Law 2009), and as such, is arguably familiar within FM as it continues to change, seeking an accepted and legitimate function in organizational life. Enhancement is reflected in contractual agreements that state, "no surprises are important for clients" (Jenson et al 2012, pg. 202), which can be taken to mean both beneficial and detrimental elements, in favour with maintaining the status quo. At a wider level, the unanchored definition and associated blurry nature of the practice has led to FM being identified as enhancing the core business (Noor and Pitt 2009) by affecting the performance of workers (Nutt 2000).

Although the practice of FM could be described as a wide collection of often seemingly disparate offerings (section 2.1), the common denominator of providing a service remains. As such, service work links "labour to the reproduction of social and symbolic, as well as material realities, and consequently to the potential for the (re)enchantment of the workplace" (Endrissat et al, 2015, pg. 1556) that is inclusive of both the provider and the client. It is therefore somewhat surprising to find that the concept of enchantment completely absent from the current FM literature. It is however, gaining traction from recognisable areas such as media studies and marketing (Woodside et al 2008), into areas such as change management (Boje 2011), where it starts to show some overlap with organizational storytelling. In organizational theory, it is considered rare (Ritzer 2005), but has gathered momentum in line with its evolving relationship with disenchantment spanning back to Weber's 1922 pinnacle work *"Disenchantment (Entzauberung) of the world"* thesis (Endrissat et al 2015).

Enchantment is interpreted as "an aura of authentic presence, resisting rationalisation… [it] evokes the personal, the socially meaningful, and even the sublime" (Endrissat et al 2015, pg. 1556), which may help create further understanding on the different storied spaces within FM. It follows from the earlier discussion over FM creating and maintaining the realities of others, which are increasingly separated from the built environment to form “imagined communities”

(Anderson as quoted in Dale & Burrell 2010, pg. 25). At the extreme end of the spectrum, it can be said that the rational is suspended in illogical contracts, enacted by magical beings that remain invisible as it balances and restores the social connections within and across organizations.

Enchantment also carries with it a connotation of malevolence in terms of presenting something that is not real, but is as a manipulating force that can fool and dupe. It terms of organizational context, this could be the illusion of worker autonomy (MacDonald & Siranni 1996), but has wider ramifications on the organizational landscape with “hard, visible, tangible work being replaced by work that relies on the manipulation of images, signs, aesthetics and emotional displays” (Gabriel 2005, pg. 23). Applied to FM, it is most readily illustrated in the rise, and associated criticism, of the global FM service providers who sell any service, anywhere, at a price. This is veneer FM as discussed earlier by Varcoe and Hinks (2014) positions FM as the enchanter, seen in examples such as Health's 2016 observation of large FM providers keeping up "the smoke and mirrors act because they are the only thing keeping the Emperor in new clothes" (online).

Endrissat et al (2015) offer three strategic elements in identifying the characteristics of the otherwise quite ambiguous nature of enchantment of service work, as detailed in figure eight. How this can be mapped into FM is then highlighted to help understand how this concept is already apparent, although not overtly recognized, within the practice. The first two elements lean towards the darker side of enchantment, aligned to disenchanted enchantment (Ritzer 1999), with the final authentic elements being affiliated to the second definition of the theory.

Figure 8: Strategies of Service Work Enchantment

Strategy	Characteristics	Focus	FM Alignment
Normative control to mitigate service ambiguity	De-skilling or standardisation resulting in predictable and disenchanted routines	Industrial viewpoint Ritzer's (2000) McDonaldisation	The commodification of FM and *changing of the fleece*

Pre-approved fun or highly controlled enchanting experience	A poor substitute is created, element of 'institutionalisation' (Islam & Zyphur 2007)	Fantasy and spectacle Boje (2011) Baskin (2008) Disneyfication, Disneyization Bryman (2004)	Veneer FM is created (Varcoe & Hinks 2014)
The ability to generate an authentic sense of presence and purpose	Using cultural, interpersonal and artistic means to create reality and authenticity whilst avoiding brute reality of low paid service work	Foster creativity and participation self-expression Authentic - not necessarily true?	Relationship management, partnership approach, recognized value and dialogue

Reference: Adapted from Endrissat et al 2015, pg. 1559

The first strategy focusing on normative control to ensure consistency would arguably fall into the view that FM is a commodity, operational, an 'off the shelf' package and therefore not a legitimate business discipline. This aligns to the earlier analysis on the rise of outsourcing and its dominant association with FM. The appearance of global FM service providers has arguably intensified this element, which can be illustrated utilising Ritzer's concept of McDonaldisation (1993) and its four dimensions of efficiency, calculability, predictability and control. In terms of FM delivery, this can be seen at a strategic level such as increased use of bundled contracts (AMA Research 2014), and the evolution of Total FM packages (TFM). At tactical and operational levels, there is de-skilling of frontline operatives, in order to allow a universal offer in terms of tasks i.e. the security function would also complete cleaning as multipurpose site operatives rather than a focus on a single role.

Building in 'pre-approved fun' and creating a highly controlled enchanting experience leads itself to the concepts of disneyization which is the "process by which the principles of the Disney parks are coming to dominate more and more sectors of society" (Bryman 2004, pg. 1). It identifies four elements: dedifferentiation of consumption, performative labour, theming and merchandising. Dedifferentiation or hybrid consumption is the general trend whereby the forms of consumption associated with different institutional spheres become interlocked with

each other and are increasingly difficult to distinguish (ibid), and have an overlap with McDonaldisation where a range of services can be bolted on to the original contract.

Performative labour and theming follow the scripted roles that can be located within contractual agreements, where employees are given roles to play akin to a staged theatrical performance. By applying this to FM service delivery, it is not only the initial impressions of a building (a clean and welcoming reception area), but also within the ongoing people interactions (a smiling, named and helpful receptionist). The staging element is also visible in FM rhetoric, with front of house and back of house areas, often with uniforms/costumes to match, supported by the semantics of having a role instead of a job. Scripted elements are also visible, such as telephone responses, voicemail and out of hours email notifications.

> *"We ask for service knowing that the one serving us has in fact had to rehearse a variety of 'lines' and that in being served we are equally practiced in appropriate lines of response. The most profound irony is that in such engagements we all operate under the fictions of spontaneity in conversation but judge the server by the criteria of style in performance - that is, by the appropriateness of the routines performed and by the style by which the service is carried out"* (Abrahams 1978, pg. 178).

The third element is theming: the "application of a narrative to institutions or locations … which provides a veneer of meaning and symbolism" (Bryman 2004, pg. 15). The narrative in this case is the discipline of FM itself. The multidisciplinary nature of FM could arguably dilute theming, which in turn may aggravate the confusion over FM's identity within contemporary organizations as discussed in section 2.1. In terms of the built environment that FM manages, theming would align with the creation of a physical landscape that reflects the identity and lifestyles that the company represents (van Marrewijk and Yanow 2010). By applying the concept of theming, aligned identities of the industry can be illustrated, by looking at some of the metaphors that the FM industry uses. Specifically, the idea that FM is the *Cinderella Industry* is widespread, appearing in BIFM (FM World, 2011), IFM (FM: Realising the value of investment, 2011) and RICS Strategic Facilities Management Case Studies, October 2014). It highlights the association with dirty work (Cassell & Bishop 2014), with the metaphor of the ashes, but also the hidden theme that aligns with FM.

The highly controlled enchanting experience is therefore one in which the client witnesses a stage show of actors performing that is pre-planned rather than a natural reaction, within an

artificial environment. Going back to the definition of enchantment, this element is a manipulating force, with the argument being that the client is therefore being duped into believing the veneer (Varcoe & Hinks 2014) and FM as a service becomes increasingly disenchanted by creating the delusion. This in essence is a reflection of the Weberian idea of rationalism, where social processes progressively become standardised procedures to achieve specified goals. Ultimately, this scenario as presented does support the creation of an iron cage, where each actor, both service provider and service receiver, become locked into expected roles, paradoxically stifling service innovation as they "become constrained by the very structures they have created" (Islam and Zyphur 2007, pg. 773) and subversion appears such as game-playing within service contracts (Hopland 2015).

The third strategy as identified in figure eight is the ability to generate an authentic sense of presence and purpose, which on the surface seems far away from the above analysis. This study propositions that if magic has been largely replaced by science in the Weberian belief, then the remaining elements may have been repositioned. A supporting argument for this comes from Boyce (1989) and Bowles (in the same year), who link the demise of the Church in society with an upsurge in people seeking to receive similar meaning and structure in life through work organizations. This approach resists rationalisation, and involves "using cultural, interpersonal and artistic means to create the sense of reality and authenticity" (Endrissat et al 2015, pg. 1559), and leans much more towards intangible elements.

In a five-year international research project into widespread changes in organization, production and work practices, Casey (2004) highlighted this element of enchantment, specifically through spirituality at work, with a participant stating, "we need to do something about the soul being marginalised in organizations. We need a wake-up call…when we allow the soul to be expressed and nurtured in the workplace we learn to understand the world differently" (pg. 68). This can create what Collins and Porras (1994 as cited in Solnet and Kandampully 2008) refer to as a 'cult-like' consciousness of intense loyalty and pride, which follows through to the employee/customer relationship as a source of mutual satisfaction. Rather than acting like isolated, protected containers of rationality (Jenkins 2012), organizations themselves contain rituals, symbols, legend and traditions (Bowles 1989), and are affected by those individuals that make up their collective. Other elements connected to enchantment were a growing interest and involvement of magic, divination, spirit guides alongside a wide range of alternative practices that would be traditionally excluded from management practice (Casey 2004).

If the shedding of the physical environments combined with the theory that work, and the workplace is becoming transcendental in terms of meaning and perception, this approach could be proposed as one of the vehicles to solidify the discipline and influence the next evolution of service contracts. This approach therefore places FM in a position that resists commoditised, off the shelf delivery through scripted staff, into a service of creativity, and knowledge of the business at a wider more strategic level. It supports the survival and possible legitimisation of a new organizational practice that operates successfully within the intangible, network-orientated and boundary-less organizational landscape that is evolving. This offers a reframing of the FM practice and its storied space, offering some insight into how the FM practitioners are framing and reframing into the roles they cast themselves into, within the possible liminal space of the practice. It supports a call for the FM researcher and manager to "find the means to engage with the different socially constructed realities of different groups of actors" (Cairns 2014, pg. 103) to consider bringing back the magic.

Endrissat et al (2015, pg. 1559) refer to this as "enchanting work: to at once mystify and be real, to promote the meaningful work relations that foster creativity and participation, and put customers, workers and wider community members in less formalised relationships with each other". The demands and constraints such as deadlines, low pay, and pressure are balanced by the ability to affect the surroundings as opposed to the mechanical elements of normative control (Boje and Baskin, 2011). What is referred to as enchantment in the context of this research is seen not to be at odds with the dominant forms of bureaucracy that FM operates in, but as a growing element within the evolution of modern work practices. As Casey (2016) points out, it can be accommodated in organizational life if it is perceived to contribute to the cornerstone principles of bureaucracy, such as profitability and wider stability, albeit under the approach of accepted risk. This is due to the underlying principle that "the fixation on the tangible is another spell that must be broken" (Tyler 2011, pg. 155).

Enchantment is therefore connected to an element of wonder, and possibilities through social connections and the togetherness of a community. The concept of liminality as discussed would indicate that this element is already present within the FM practice, but has not been fully explored. It may be representative of how enchantment has not left the world to make way for the scientific (Weber 1930), but rather it has changed form, and is visible in organizational stories (Bennett 2001). These are representative of how "people are participants in an ongoing process of creating meaning, drawing elements from an overabundant reality, constantly in flux, and reading the world they create as result of the relationships and apparatus/discourses of

those practices in which they are seamlessly embedded" (Boje and Baskin, 2011, pg. 415). In this context, the narrative presented in organizational tools such as contracts are arguably narratives of disenchantment, with the individuals who are tasked with the practical implementation being allowed to act with personal discretion and creativity to exceed past the written terms and conditions. Enchantment, like liminality, is arguably best in a temporal setting.

The application of enchantment expands the storied space of FM into relationship management As Kaya et al (2004) identified three essential FM roles: a translator sitting at a strategic level, a demonstrator to empower the end users, and a processor, to maintain and support changing business needs, this research explores the role of a fourth, a storyteller. It specifically focuses on the internal story from the FM practitioners, and how their storied space is understood and manifests in terms of reoccurring patterns, plots and archetypes. This is where stories are formed that portray not just the mechanics of delivery, but the beliefs and norms which are repeatedly endorsed to become storytelling folklore (Solnet and Kandampully 2008).

2.4 Concluding Section

This chapter has introduced and analysed the debates held within FM over its identity and therefore function. As a secondary service, it forms its identity though special interactions, “by displaying one’s identity and gaining verification from others … or through positioning oneself in relation to others” (Rostron 2014, pg. 96). This is in alignment with many other secondary services, such as HR and IT, although the identity issues are particularly visible in FM, making it a very salient sector to analyse (McCarroll 2017).

The concept of liminality is identified as an aspect of FM to add further understanding to the storied spaces of the practice. As traditional, transactional relationships are being supplanted by mechanisms such as outsourcing, the evolution of managerial and social expectations may demand the fluidity that is represented in the diversity of FM, within a perpetual liminal state.

By taking this stance, it allows FM practitioners to be viewed as active actors as opposed to passive servants as a service provider, capable of casting their own spells to co-construct the organizational realities they are charged with maintaining. The fluid nature of FM allows it to be present throughout different organizations, sectors and hierarchical levels, with "each actor of the FM business writing and proclaiming their own definition of facility management" (Nor et al 2014). It is these hidden (Becker 1990), and often considered unimportant roles that offer

snippets of the different stories of FM as it seeks to metamorphose itself and compete with other secondary services within contemporary organizations. As a service provider, these identity mutations are placed within an increasingly captivated space, where "forms of enchantment will play an increasing role in shaping our understanding of what work is, and whose purpose it serves" (Endrissat et al, 2015, pg. 1574).

The FM literature would therefore indicate that there are refocussing storylines within the FM storied spaces. There is a fluidity of characters and misrepresented roles that offer the overall identity of the discipline (section 2.1). A main association with the built environment is still evident, but this landscape is also changing in favour of third spaces and knomadic knowledge workers (Moravec 2013), highlighting the concept of liminality in the profession (section 2.2). Lastly, the dominance of outsourcing to FM highlighted the quest for occupational meaning in a secondary service world that positioned FM as a storyteller and enchanter.

With a draw to the intangible nature of service delivery, surpassing the technical and predictable routines of maintaining the physical space, FM represents a secondary service, which is positioned here as potentially benefiting from the skills and craft of storytelling. Evolutionarily speaking, “elaborate storytelling must have emerged as an adapted cognitive device for collecting and sharing important social and geographical information, which was critical for our foraging ancestors in terms of the successful exploitation of scattered resources (Yang, 2013, pg. 135). In this vein, storytelling represents a survival mechanism, and therefore how this reflects into the possible survival and evolution of FM is explored within the next chapter.

Chapter 3 - A Tale of Tales

"When people told themselves their past with stories, explained their present with stories, foretold the future with stories, the best place by the fire was kept for … the Storyteller" (Jim Henson's the Storyteller TV series, Henson Associates (HA), 28 April 1989 USA).

The approach detailed in this chapter concentrates on organizational storytelling as aligned to a folkloric approach in line with research aim one, where the concept of a storied space is investigated which intertwines both fiction and fact by concentrating on the vehicle of fairytales. As such, the concept of organizational storytelling is first analysed, leading to a discussion on the role of fiction, symbolism and allegory. This provides the reference point for a further focus on the role of organizational folklore and fairytales aligning to the earlier concept of enchantment through magic. The structure of fairytales specifically will be examined allowing their story arcs to be analysed and archetypes (research aim two) to be identified in line with concepts such as liminality and metamorphosis.

The craft of storytelling is a cognitive device that is attributed to helping humanity evolve, as a vehicle of knowledge transmission and as a natural coping mechanism (Yang, 2013). This point is exaggerated by Fisher's (1984) well-quoted statement that humans are essentially storytellers, *homo narrans*, with stories representing the device behind how the brain creates meaning. This is strengthened through their dominance in childhood years (Dietz & Silverman 2014). There are consequently many forms and therefore typologies concerning stories, and their associated uses, however storytelling and business management are often incongruous (Yang 2013). Storytelling conjures images of fiction and fantasy where management invokes facts and control (Gabriel 2000).

The definition of what a story is has many variables (Hyde 2008), reflecting many different approaches and viewpoints. Like FM, a universally accepted definition is elusive and so clarification is required. Storytelling represents an ongoing arrangement of experiences, a sequence of events that is "configured into a temporal unity by means of a plot" (Polkinghorne, 1995, pg. 5 as quoted in Oswick 2008, pg.141), and it characterises the evolution of experiences through the role of interpretation, rather than a simple past report.

This effectively moves stories from being a relay of facts being recounted, to an enriched chronicle that is infused with meaning (Gabriel 1995, Hyde 2008), and allows for both the real

or imagined elements to be considered (Oswick 2008, Easterby et al 2012). In this way, a narration is established (an ordering of events) that allows elements to appear that are otherwise hard to communicate, and stories can then create a variety of realities, encouraging "a landscape for dialogue and learning" (Pässilä et al 2013, pg. 160). It is recognized that at a broad level, there is a managerialist, practitioner-orientated approach that is associated with purposefully designed stories. The main function is to give practical advice to managers/leaders, dominated by the drive of transformational change (Denning 2001, Parkin 2010). As such, they are viewed as “sensegiving tools” (Collins 2013, pg. 48).

An alternative approach branches from critical management studies (CMS), which carries with it a different focus -that of the complexity, plural and poetic interpretation of stories. In this regard, narratives are viewed more as “sensemaking” (Collins 2013, pg. 49). Storytelling here highlights issues of power and transformation, and the importance of multi-focal and competing voices that is more aligned to this research and the aim of unlocking the patterns of a disciplinal storied space (aim one).

Ultimately, this study sees stories as “narratives with plots and characters, generating emotion in narrator and audience, through a poetic elaboration of symbolic material. This material may be a product of fantasy or experience, including an experience of earlier narratives. Story plots entail conflicts, predicaments, trails and crises which call for choices, decisions, actions and interactions" (Gabriel & Griffiths 2006, pg. 115). The concept of pre-stories, or 'antenarratives" (Boje 2011) is recognized, but is deferred in favour of a Beginning, Middle and End (BME) format that allows the storied spaces to be overtly formed. It is recognized that this would therefore appear to be a structuralist approach, and as such supports the view that not all narratives are stories (Gabriel 2000). However, there is a firm recognition of the illogical events and fictional elements within this framework that allows multiple interpretations and meanings, complex communications and emotional performances. As such, the interest is not on factual accuracy, but in uncovering enduring truths rather than simple facts, a point, which is emphasised in section 3.1. The BME structure is then positioned as a means to contain stories, acting as a method to allow a conceptual reframing “by selectively distilling disparate and often contradictory events and experiences into a coherent whole” (Rostron 2014, pg. 97).

Organizational storytelling consequently is comprised of a myriad of different approaches, and has been used in a variety of ways within organizational research. At the turn of the last century, Benjamin pointed out that "every morning brings us news of the globe, and yet we are poor in noteworthy stories" (1973, pg. 365). Gabriel and Connell emphasis this in 2010 when they state

that stories can act as an effective tool in the contemporary world of 'information overload' (2010). They help restore the balance of traditional knowledge and lore accumulated through experience with the facts of scientific knowledge (Gabriel 2000), aligning to the concept of relationship management as discussed in chapter two.

With such a wide and evolving remit, many typologies have been developed to categorise the different types of stories, and align them with their functions. The most long-standing of these is the works of Aristotle (365BC), who inspired Gabriel (2000), Booker (2004) and Hatch and Cunliffe (2006) in identifying basic typologies. These are illustrated in appendix one, showing that despite the myriad of stories created they can be grouped into four main plot groups of *comic, tragic, romantic and epic*. A *comic* tale is amusing, but can also function to challenge organizational power and legitimacy (Gabriel 1991b). *Tragic* tales are rarer in comparison, and hold a cathartic function, which often absolves the protagonist from any responsibility in the face of oppression. *Tragi-comedies* provide a main overlap, and often is distinguishable by the conclusion of the tale. *Romantic* tales reflect partnership and compassion.

The remaining category of *epic* tales are arguably the most visible within the organizational landscape (Hatch et al 2004). "If most tragic stories and a great many comic ones focus on *victimhood*, epic stories focus on *agency* and in particular on noble or heroic deeds" (Gabriel 1991b, pg. 435, italics original). Taken simplistically, each story category has a main protagonist and plot focus that aims to generate a specific emotion. Hatch and Cunliffe (2004) then applied these directly into a specific business function (appendix one), underlying why these specific types of stories may be told organically, and what the intended affect would be in terms of a deliberate message. In this way, the basic plots can act as a "cognitive map assisting organizational sensemaking" (Gabriel 2008, pg. 282). This also illustrates the role of not only the storyteller but also the role of the audience, with a successful story being "the result of a triadic collusion between author, actor and audience" (Clark & Salaman 1996, pg. 179).

This understanding of the basic plot types and their overlapping categories supports what Martin et al (1983, as cited in Boyce 1996) coined the 'uniqueness paradox', where each story is viewed as unique to the organization despite the contradictory reality. "No matter how original our life stories may seem to us, we rarely are able to break away from a master narrative that sets the frame in which our personal stories are received, shaped and interpreted" (Zipes, 2016, pg. 277). These plot types represent the building blocks that formulate a story, either as a dominate theme, or as a combination. These tales can offer an insight into what Gabriel terms

the *unmanaged organization* (1991b), a space of spontaneity, freedom of expression and creative experimentation (Lam et al 2018) that has clear links across to the liminal space.

Narrative, story and tale are used interchangeably throughout this research, although it is recognized that there is a distinction in many studies (Cunliffe et al 2004). Based on Bruner (2002), and detailed in Søderberg (2003), a narrative has various attributes. Firstly, they are accounts of events occurring over time. This does not necessary indicate a chronological sequencing, but is reflected in this study with the BME format allowing for the interchangeability of the terms as presented here. Narratives are also retrospective interpretations of sequential events from a certain point of view. They essentially focus around a plot, where the storyteller priorities sequences from their point of view, making the connections between them from their understanding. Narratives contain characters, which carry the action and display human interaction. This allows the storyteller to reinforce or recreate their identity as well as of those that they cast into their story.

The final attribute is that narratives are co-authored by the audience (Hyde 2008). Walter Benjamin (1892-1940) highlights this element in his seminal work on storytelling. Working within the Frankfurt School, he identified stories, which are generated from afar, and those which are generated from home. These represent two basic divisions that are nestled within their contexts and origins, carrying their distinctive characteristics but offering great knowledge when combined and weaved by the oral powers of a storyteller. When the strains are separated, the storyteller is both physically removed from the storytelling act (such as the solitary act of reading written text), but also from the stories themselves (stories no longer being formed through personal experience or by being passed from those who have had the experience). This results in information content surpassing the power of experience and the act of story fades in importance. The role of the audience is detrimentally changed. The concept of experience is central too much of Benjamin's wide interests, and has been the cause of considerable debate. Essentially, there is the *erfahrung*, a genuine affective experience, and *erlebnis,* "a more immediate but disconnected experiential mode" (Latham, 1999, pg. 460). The lack of importance on experiences, or in *'having counsel'* is connected to wisdom, and so the demise of storytelling has a wider implication for society, and ties into the disenchantment argument as presented in section 2.3.

As seen in chapter two, FM represents a secondary service, with an unclear identity and ambiguous functionality. It has a strong reliance on the parental organization, either internal or external, which affects any degree of permanence and arguably results in a state of liminality

(illustrated in figure seven). In this vein, FM aligns with management consultants who are storytellers as a pathway to survival, creating realities for their audience to capture their imagination, and then ultimately, commitment (Clark & Salaman, 1999). The stories therefore carry with them functionality in this chaotic uncertainty, as an attempt at restoring order. In the way that management consultants have been analysed to present the source of expert knowledge (Clark & Salaman, 1996), FM can be positioned to shapeshift into whatever is required, helped by its ambiguous nature. "They tell tales about miraculous strategic virtuosity, of heroic organizational turn-rounds and of battles with organizational monsters (poor quality, poor service levels etc.). They tell tales about the necessary virtues for organizational success and how these virtue's may be gained" (ibid, pg. 177). As such, it is necessary at this juncture to explore the role of fiction within organizational storytelling, analysing the different arguments and role of extended metaphor and symbolism, before focusing on the chosen genre of fairytales.

3.1 Mirror, Mirror, On the Wall

Organizational storytelling is therefore a well-recognized stream that is pervasive within the corporate landscape. The accepted definition within this study has been declared as including the role of poetic elaboration and emotion (Gabriel & Griffiths 2006), which raises the question of the authenticity of a non-factual organizational tale. "Acknowledging the existence and importance of narrative means that we need adequate devices for interpreting them, which leads us in turn to literary theory. Literary categories such as genres can serve as metaphors or even analogies, for other kinds of institutions" (Czarniawska, 1997, pg. 6). As the genre of fairytales has been declared as the main research approach within this study, the role of fiction in organizational research needs to now be explored.

There is no definitive boundary between truth and fiction (Whiteman & Philips 2008), with hybrids of fact and fiction being common (Rippin 2011). However, focusing on the genre of fiction specifically, three divisions are apparent. Narrative fiction is considered to be works of the author's imagination, and fall into two sub-groups. Realistic fiction may contain historical, accepted facts but is placed within an invented context, such as futurist sci-fi projections. Non-realistic fiction portrays elements that could not conceivably happen in real life, as such, they often contain reference to the supernatural (Yeung et al. 2016). On the other end of the scale, non-fiction offers highly factual accounts of perceived actual events. Within these main categories is the world of semi-fiction, where events may reflect empirical content from actual

events, which have been embellished, effectively asking the reader to indulge in the make-believe for dramatic communicative effect (Whiteman & Philips 2008). All forms have been utilised within social science, with the strength of fiction and semi-fiction resting on their ability to be plausible to the wider audience, or contain an authentic message as associated with folklore within this study.

This plausibility is apparent, emphasised within folklore, by the use of metaphor and symbolism. With the accepted definition of metaphor as "two concepts of different things embodied in a single word or phrase … whose meaning results from their interactions" (Strati 1997, pg. 309), their power rests in that fact that they are often sensed, and felt (Drake & Lanahan, 2007). This aids not only the experience but also the ability to conceptualize and structure (Kelemen 2000) across into the world of organizational life. "The use of metaphor implies *a way of thinking* and *a way of seeing* that pervades how we understand our world" (Morgan 1986, pg. 12 italics original).

Metaphor however can also be viewed as distancing and constraining (McCabe 2016), and so folklore's ability to also pull on symbolism (Trubshaw 2002), mitigates this recognized concern supported by the assertion that organizations "are by their very nature symbolic entities" (Pondy et al 1983, pg. 4). Symbolism denotes something bigger than itself that requires an association, consciously or unconsciously, to create its meaning and significance (ibid). Storytelling is therefore symbolic behaviour as "the accounts are not the events themselves but representations of them created by the narrators and audience through a process of communication, interaction and feedback" (Jones 1996, pg. 2), investing them with meaning. "This is the essence of folklore: traditional, expressive behaviour generated by people as they interact with one another" (ibid, pg. 10).

The validity of using metaphor has been cause of debate (Tsoukas 1991), although the growing use of metaphor is illustrated through research such as Harris et al's 2013 paper. This used the tale of Cinderella as an extended metaphor to explore gender advancement in academia. Metaphor used as a tool in organizational folklore is visible in Tangherlini's (2000) approach into the working lives of paramedics, with Smith et al (2014) also using folkloric principles to uncover leadership and control as key issues in the police force.

The use of extended metaphors known as allegories (Höpfl 2000) are also recognized research tools, but are arguably rarer than metaphorical studies (Enninga & van der Lugt, 2016). Allegory as a fictional mode is literally of 'other-discourse' (*allegoria*) (Cowan, 1981, pg. 113),

a rhetorical device that operationalises metaphors by creating a relationship between items within a story format (Tsoukas 1991). It is a two-fold entity, where there is an understanding of the truth that is being presented, which allows a secondary recognition of its absence. This is highlighted by Yeung et al (2016) whose works within risk management allowed allegorical stories to be formed that revealed "the realistic 'as is' mode and imaginative 'as if' mode … and leads participants to problem shifting to problem solving" (Pässilä et al, 2013, pg. 160).

This not only indicates the presence of paradox, but also has repercussion on the concept of truth. Truth then, in accordance to the works of Cowan (1981), is not something that can be possessed and therefore presented, but is entwined within the process that it undergoes that allows the end representation of it. It is this representation, and interpretation that using fiction within organizational research adds value, in that the poetic truth is more profound and subtle simultaneously, where scientific truth cannot provide this to the same effect. By creating stories that intertwine realities with fictional symbolism, the writer "plans, thinks and calculates…the reader [then] does not respond or react to the words or sentences as physical objects, but understands their meanings" (Park, 1982, pg. 422), symbolising the creation of general set of values (Ashliman 2004).

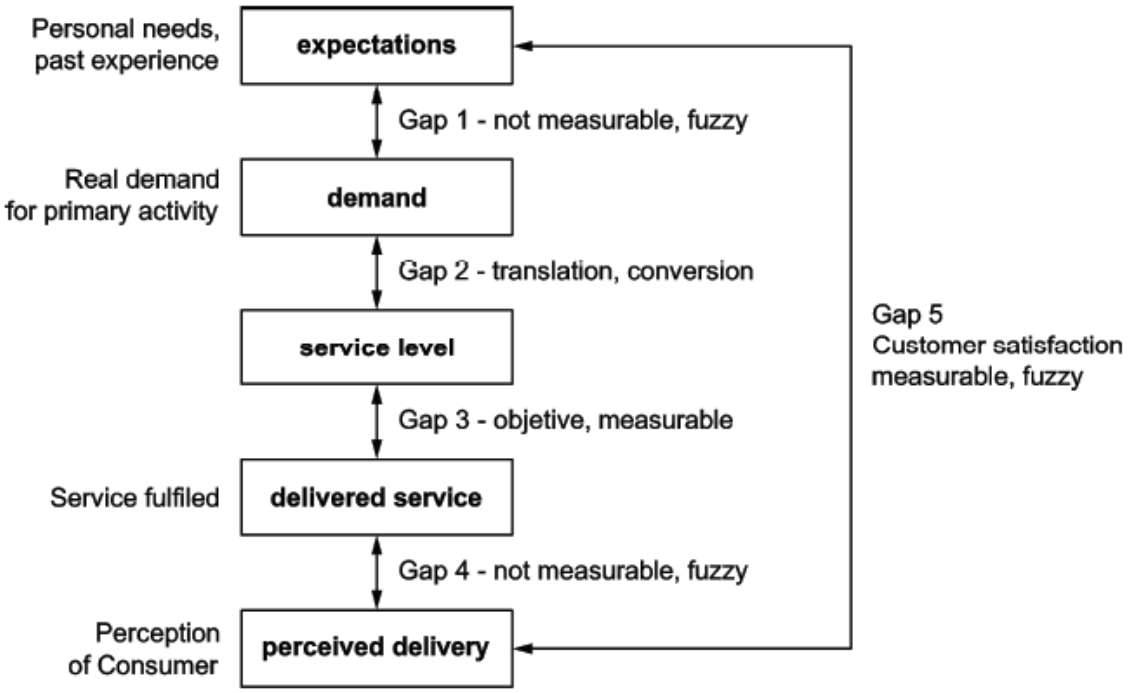
Benjamin (1923) also addressed allegories, in terms of the outward form of expression they portray, but also the inner experience, the intuition that they also encompass, which transcend the concept of allegory from just being an 'illustrative technique' to a much more powerful 'form of expression' (Cowan 1981). A prominent example of this lies with George Orwell's 1945 publication Animal Farm, which has been positioned as a hypothesis of power and social structure aligned to the works of Max Webber (Philips 1995).

As stated previously, storytelling conjures images of fiction and fantasy, with management invoking facts and control (Yang 2013). However, the two are arguably interlinked in practice. The use of allegory is dominant within the growing world of reflective writing (Bolton 2010), and Gabriel & Connell position case studies as representing a "terrain somewhere between fiction and factual accuracy [which] is trodden with permissible and acceptable variations" (2010, pg. 510). Examples include Jermier's 1985 short story explorations and Fox's (1995) work, where a 'real' fieldwork study of an orthopaedic surgical event was combined with Douglas's narrative fiction *Bleeders Come First*, in order to evoke aspects of the experience that might have been missed "if only the 'true' event has been recounted" (Bate 1997, pg.1168).

This fictional element of storytelling represents a "narrative truth, where the validity of the story is made by the connection of the teller and the reader to the tale being told" (Hatch & Cunliffe 2006), resulting in an engagement with the story's meaning as opposed to hard fact (Gabriel 2000). Therefore, fiction and its sub-genres are not untrue to reality by holding the title of fiction (McCabe 2013), but are an extension of what "has been extrapolated from the world we know, however much they may soar beyond it" (Bruner 2002, pg. 94). Allegorical stories therefore are symbolic reconstructions representing sensemaking that provide further insight into the reality of situations and experiences in an authentic manner, driven by "plausibility rather than accuracy" (Weick 1995, pg. 55).

It is therefore apparent that the concept of *tellability* (Hulst, 2013) is important especially regarding organizational narrative where stories are often co-produced, and can be "so sensitive that they cannot be told truthfully of factually" (Smith et al 2014, pg. 222). The use of fictional storytelling can allow the teller to express things that may not otherwise be acceptable: "poetic licence is the prerogative of storytelling… we gain access to deeper organizational realities" (Gabriel & Griffiths, 2004, pg. 114). It is fitting to recognize the importance of authenticity and perception within organizational research, as a clear recognition of this element within organizational practice itself. For instance, Barry and Elmes (1997) go as far as to define "the very phenomena of organizational strategy as a form of fiction" (Küpers et al, 2012, pg. 84), emphasising that it is the amount of belief invested within them as the significant element. This is arguably supported by concepts such as lean management being positioned as a "fantasy construction" (McCann et al 2015, pg. 1560). In terms of the discipline under study, chapter two revealed this element in FM in their role as service providers. Here, the client perception, rather than demonstrated facts (such as key performance indicators) are acknowledged, supporting the areas of relationship management and dis/enchantment.

Figure 9: Quality in Facility Management



Ref: BE EN 15221-3:2011, pg. 14

In this context, it is the client that is the narrator, who "does not represent reality, but creates a reality" (Abma 2003, pg. 225), with their expectations and perceptions being recognized within the industry as "fuzzy". This supports the analysis of chapter two, where this element of fiction was visible externally in the role of service provision, but also internally within FM through the ambiguity associated with the practice. It is arguable that this presence of fiction can be extended across the organizational landscape: "Notions such as identity and experience have lost their meaning; the only thing that applies is a façade, the front that is presented by organizations and toward them by their employees and managers. One has to look like a boss, present oneself like an experienced employee, make a good impression, and repeat it over and over again" (Kociatkiewicz & Kostera, 2014, pg. 13).

Having established that the storied spaces of FM is a complex terrain, with the role of experience and perception dominating in a paradoxical balance to an industry dominated by measurements and outsourcing, the use of allegory aligns as a suitable vehicle of study. For Cohen (2003) the existence of different interpretations from one reality that can be paradoxical in nature is symbolic of the complex nature of the social systems and therefore storied spaces. This is a central quality of all complex systems (Baskin 2008), made visible by the selection and sequencing of storytelling, and the use of metaphors that create an emergent meaning that

was not readily available before. In this manner, the use of metaphors are a vehicle of sensemaking (Weick 1989), capturing "how values and attitudes affect actions while symbolic acts influence beliefs, a fact not accounted for by a mechanical or machine model of organization" (Jones et al 1988, pg. 13). It is therefore positioned that folklore, specifically fairytales, represent an extended metaphor as an allegory, and it is that specific area that is now analysed in terms of defining folklore in relation to organizational studies.

3.2 Once Upon A Time

The definition of folklore, in line with storytelling and indeed the concept of FM, is also one of debate (Thompson 1946, Welsch 1968). Folklore is "a hybridized discipline" (Bronner 2016, pg. 7), incorporating anthropology, cultural studies, woman's studies, history and ethnic studies for example. This has been interpreted as a strength rather than a negative: "folkloric studies have become a battlefield on which scholars from various disciplines meet to dispute the theories and to contest interpretations. The resulting strife and dissension have proved surprisingly healthy and have fostered a spirit of vitality that otherwise might be absent" (Tatar, 1987, pg. 429).

An early definition from Ben-Amos (1971) placed folklore as artistic communication within small groups. This definition does not specifically focus on the oral tradition that is synonymous with the study of folklore, allowing the inclusion of folklore mechanisms of the digital age. This is illustrated by the early 1978 works on Xerox/Photocopy lore as identified by Dundes and Pagter to the contemporary world of efolklore which has created a new way of interpreting and communicating, representing a hybrid of oral and literary creations (Hajduk-Nijakowska 2015). Therefore, a more specific, recent definition places folklore as the "traditional knowledge put into, and drawing from, practice" (Bronner 2016, pg. 15).

Despite the debates over definitions, folklore at its core is people-centric (Hallet & Karasek 1991), focusing on the *lore*- the learning- of the ordinary people, emerging from the folk as opposed to being created and pushed out by popular culture. It has close associations with tradition, and of the creation, transmission and ultimately repetition of knowledge that is informal and unofficial, and yet remains consistent and distinctive to a group. It is the everyday, the unquestioned, the taken for granted. It is "those symbolic forms and process that are generated in people's … interactions that are repeated, emulated, or reproduced so as to become traditions or traditional" (Jones, 1991, pg. 193).

The ‘folk’ of folklore are the majority of people in different societies who define themselves through communal associations whether they interact in groups of long or short duration (Zipes, 2005, pg. 12). Traditionally these folk associated with the largely ‘oppressed classes' (Propp 1968) with themes of protest and defiance against the dominant classes or groups (Gabriel 2000) being transmitted orally by a largely illiterate people (Hallet & Karasek 1991). Their intended use was to explain natural occurrences (i.e. weather) or to celebrate rites (marriage, conquest). As such, their function was to support communal harmony, and produce tales of “initiation, worship, warning and indoctrination” (Zipes 1994, pg. 10).

Accordingly, these oral tales have no single identified author, but rather a “series of narrators whose relationship to the tales is both intimate and detached; the folktale is the 'extra-individual' ... it exists both within and beyond each individual and personalised setting" (Benson 2003, pg. 19). Literary fairytales, which are written down and traced to one author, appeared from the 17th century. There is no distinct line dividing oral and written traditions (Tatar 1987), but the emergence of literary tales changed and broadened the nature of the folk. Therefore, contemporary definitions see folk as a group that share at least one common factor (Dundes 1965). In this way, individuals can also be understood as 'part time folk' (Dundes 1980) to reflect how they move in and out of different folkloric discourses of social groupings, forming repeated expressions or practices (Bronner 2016) in each different storied spaces.

As such, folklore manifests in many forms. Dances, rituals, ceremonies, superstitions, traditions and customs (Owen 1991) all fall within its scope, organisationally illustrated in Rippin’s 2011(b) research on ritualised Christmas headgear. Verbal folklore exists as slang, jokes, jargon, proverbs and stories (Gabriel & Griffiths, 2004). These folk narratives are divided into three main groups: folktales, myths, and legends. Folktales are "an oral narrative form cultivated by non-literate and literate people to express the manner in which they perceived and perceive nature and their social order” (Zipes 1979, pg. 7). As described above, fairytales fall within the category of folktales. The term folklore and fairytales are used interchangeably within this study for ease of reference, although the fairytale is defined specifically by their inclusion of magic, and focus on ordinary working people as opposed to gods and superheroes (Warner 2014a). Myth and legends arguably have more dominance within the organizational field, although there is much overlap. A myth is “a sacred narrative explaining how the world and humankind came to be in their present form” (Dundes 1997b, pg. 45). McWhinney and Batista (1988) applied this to an organizational context in terms of ‘remythologising’, identifying it as the process in which organizations interpret and use their

symbolism to enable renewal (Boyce 1996). In contrast, a legend is defined as "set in the modern day word, frequently including real people and places and almost always describe a single event that often seems to transcend natural laws" (Trubshaw, 2003, pg. xvi).

Taken as a whole, organizational folklore as a concept first rose to prominence in the 1970s and 1980s, also carrying the label of *Occupational Folklife* and *Industrial Lore* (Green 1978). Entwining with other related disciplines such as anthropology, organizational studies and sociology (Jones 1988), it can be seen in publications of the time such as Western Folklore and Journal of American Folklore. "*Folklore* comes to be associated generally with the expressive dimensions of traditional culture; in contrast, *Folklife* commonly means the ways the group works together and the devise deployed by the group in carrying out that work… their conjunction perhaps is more important than the distinction" (Abrahams 1978, pg. 162, italics original).

Folklorists have long studied occupational traditions, such as songs, tales and beliefs of miners, cowboys, and oil field workers (Jones et al 1988). During the 1970s, this scope was widened to encompass "old folk in new locations and old relationships in new situations" (Green 1979, pg. 221). Paradoxically, this coincided with a schism with the related field of Organizational Behaviour (OB), (Czarniawska-Joerges 1992), which has become established within the contemporary zeitgeist. Overlaps in the two approaches are clearly present: "rarely does the word 'folklore' crop up in the literature and work, labour relations, or management. However, with the rise in interest in organizational 'culture' and 'symbolism' over the past decade, more attention has been given to people's lore, particularly their stories" (Jones 1990, pg. 279). This emphasises the focus folklore places on the storyteller and the audience, "permitting a view from the inside out rather than from the outside in' (Dundes 1975, xi).

When applied in an organizational context, folklore allows a gateway (Baruch 2008) into the storied space of FM, aligning with OB principles: "what recently has been called 'symbolism' in organizations is 'folklore', those expressive forms and communicative processes that have been documented and studied for centuries as 'lore' and 'traditions'" (Jones et al 1988, pg. 11). This is illustrated in the seminal paper by Rosen 1985, which detailed the symbolism and social drama around a business breakfast revealing "the relationship between cultural and social action in bureaucracy" (pg. 31). Gabriel (1998, 2000) also emphasises this point, linking organizational narratives with earlier folkloric research approaches. The individual and collective power of folktale symbolism was also utilised in a 2018 study into community-based responses after the Japanese tsunami (Goulding et al). Fairytales specifically, although

relatively uncommon in organizational studies, are richly symbolic, containing familiar imagery with their plots and characters. In this manner, they offer a robust vehicle for a robust allegory where both contexts are easily recognized.

The knowledge that organizational boundaries are increasingly in question (Kociatkiewicz & Kostera, 2014), coupled by highly competitive markets, has led to organizations creating "images of quest and trail, struggling, like the hero, for survival against life-destroying forces" (Bowles 1989, pg. 413). This is visible the portrayal of CEO's (McCabe 2009) through to management bestsellers such as *In Search of Excellence* (Peters & Waterman 1982) which portrays heroic tales of success. Fairytales, with their specific inclusion of magic also allow a comprehensive storied space to emerge, offering a freedom from trying to make sense in an orderly and controlled fashion that is seen in modern organizations.

The term *fairytale* itself is traced back to France in 1697 when a collection was first published by Marie-Catherine d'Aulnoy. By 1750, the term was in common usage in England (Zipes 2011), but many stories associated with fairytales contain no actual fairies, as the name would suggest. Rather this is a link to the identifying characteristic of containing magic, leading to the fairytale also being referred to as *wonder tales*. "The character, setting and motifs are combined and varied according to specific functions to produce *wonder*. It is this sense of wonder that distinguished the wonder tales from other oral tales such as myth, the legend, the fable... wonder engenders astonishment" (Zipes 2007, pg. 5, italics original). The verb to wonder also carries connotations of a receptive state- a suspension of disbelief found in fairytales but also the active state of curiosity about the real (Warner 1994).

This is arguably why the fairytale is memorable and universal with striking symbolism that endures in modern society. These tales represent an alternative realm to counteract the dictates of the dominating forces, historically manifesting as the Church or State, reflecting the common beliefs, desires and fears of the people (Hallet & Karasek 2014). In this role, fairytales are enduring as they arbitrate between two worlds, creating a space for a dialogue to evolve that evades prevailing censorship. Always written in the past tense, fairytales utilise this space of ambiguity to be both retrospective and/or projective. The familiar, the ordinary, balances the element of magic, of wonder: "The events that occur in fairytales are often unusual and most improbable, they are always presented as ordinary, something that could happen to you or me when out for a walk in the woods" (Gabriel 2000, pg. 23). Fairytales represent both fortunate and unfortunate events (Zipes 2006), and can be used to stabilise or challenge (Zipes 1991), positioned as a representation of liminality. As such, fairytales within the oral tradition were

predominately aimed at an adult audience. This is illustrated through the historical accounts of the philosopher Plato through the words of Socrates (470-699BC), who taught that fantastical tales should not be told to children but only to adults as they cannot judge what is allegorical and what is literal (Ashliman 2004).

The function, structure, symbolism and archetypes of fairytales are the focus of this section of the study, in recognition of their "evolutionary versatility" (Hallet & Karasek 2014, pg. 23) as they moved from the oral to literary traditions into popular culture. Their format and simplistic characters allow "windows to imaginative worlds inside that needed concrete expression outside in reality. They were to be shared and exchanged, used and modified according to the needs of the tellers and listeners" (Zipes 2007, pg. 2). Whereas the oral tradition represented communal values, the act of writing down fairytales not only changed the experience and voice of the tale to an individual one; it also isolated them to the social class who were literate.

The early literary tales in the seventeenth century were appropriated by the educated upper class who used them for entertainment but also to serve as a "civilizing agent" (Zipes 1997, pg. 3). An example of this is present in the works of French bureaucrat Charles Perrault (1628-1703), who published eight stories in 'The Tales and Stories of the Past with Morals' (*Histories, ou contes du temps passé,* subtitled Tales of Mother Goose) in 1697. Intended for adults, Sleeping Beauty, Little Red Riding Hood, Blue Beard, The Fairies and Cinderella are aimed at a female audience, with Puss in Boots, Ricky of the Tuft and Little Tom Thumb representing the male gender. The gender dynamics of these tales portray the male role as needed to temper the female, allowing her to behave appropriately and therefore achieve a happy ever after (Zipes 2006), although applying this in the context of the era, Perrault was arguably progressive in his views. "Female characters are not mocked or parodied, Perrault wrote to illustrate what their "proper" place was in particular situations and how best to act in a civil way" (Carter 1977, pg. xiv). For instance, Little Red Riding hood has no saviour in his tale, and the wolf eats her, as she does not know how to behave in a dangerous situation. However, it is the submissive role of the female and the bravery of her male counterpart that set many of the standards associated with the modern fairytale genre.

These tales all had roots in the oral traditions of the time, and Perrault turned them into literary tales from his perspective as a royal civil servant in the time of Louis XIV, who held legendary extravagance in court at a time of great hardship and famine for the French people. This created continuous economic instability (Carter 1977), and so Perrault turned the oral tales into

parables, adding morals to the end of each tale to educate the reader, to portray the way of the world and therefore how to survive within it, as well as amusement.

The addition of the morals arguably undermines the tales, making them frivolous or cynical, (Betts 2009, pg. xxxv); although the tales often carried two morals arguably to purposely create contradictions and ambiguity. This ambiguity -the creation of space between the two worlds of fact and fiction -allowed Perrault to both mock the superstitions of the folk of the oral tradition "while also ridiculing the fashions and pretensions of the upper classes" (Carter 1977, pg. xxii). The morals also provided distance from any elements of brutality contained within the tales, aligning to the sensitivities of the time. Perrault is also attributed with giving these tales their infamous symbolism, such as "the red hood, the cat's boots, the glass slipper" (Betts, 2009, pg. xxv), and his tales have been published and reinterpreted into contemporary society (Betts 2009, Carter 1977).

The nineteenth century also brought rationalisation to the fairytale genre, affected by Christian influences, as illustrated in the 1812 publication of '*Children's and Household Tales'* (Kinder- und Hausmärchen) in Germany by brothers Jacob and Wilhelm Grimm. This represented a much larger collection than the earlier works of Perrault (1697), including not only fairy tales, but animal tales, legends, fables and anecdotes (figure eleven). The popularity of this collection is evident through the different editions released by the Grimm brothers, who edited these tales across six other editions (Pullman 2012). Like the long-lasting contribution of Perrault, the brothers Grimm's tales have been republished, reimagined and translated into 120 different languages (Zipes 2016) with the 1857 final edition being the "second most popular and widely circulated book in Germany for over a century, second only to the Bible" (Zipes, 1983, pg. 54).

In contrast to the bourgeoisie audience of Perrault's court environment (1697), the brothers Grimm's audience was arguably more working class. The brothers themselves held professorship at the University of Göttingen specialising in linguists and medieval studies, being dismissed for waging a formal protest against the king of Hannover over constitutional violations. As such, the tales they collected from "servants, young woman from middle-class families, housewives, watchmen and inhabitants from towns and small cities" (Zipes 1979, pg. 36) held the intention to capture and preserve what the brothers saw as the dying German traditions. However, as the editions progressed, the brothers introduced many changes to the tales, arguably in response to criticism that they were too vulgar and unpolished for their class

peers. The later editions are seen to downplay aspects of cruelty, with the addition of some Christian homilies (Zipes 2014).

The emergence of the literary fairytale as displayed in Perrault (1697) and the Grimm brothers (1812-1857) are products of educated writers who reflected their personal and environmental ideologies of their time. They arguably represent the 'bourgeoisification' of the fairytale genre (Zipes 1988), where the multi-plural voices from the oral roots of the tales are replaced with altered endings. It remains that the origins of fairytales "presented the stark realities of power politics without disguising the violence and brutality of everyday life. Starvation of children, rape, corporeal punishment, ruthless exploitation- these are some of the conditions which are at the root of the folk tale, conditions which were so overwhelming that they demanded symbolic abstraction" (Zipes, 1983, pg. 8). The literary tales, most clearly manifested across the forty-five year time span of the Grimm's publications reflects that era's requirement for a happier ending, forming the more modern association of a 'fairytale happy ending' and connection to a juvenile audience (Zipes 2006).

Further societal changes, such as the rise of the middle class from 1830 to 1900 led to concentrated images of happy endings of fairytales that were tailored to children (Zipes 2006). With this new audience, the flexibility and endurance of fairytales with their familiar symbolism and plots form the initial literary and imaginative experience (Hallet & Karasek 1991) of children across the globe. In a controversial psychological study, Bruno Bettelheim (1977) analysed fairytales from a Freudian perspective, positioning the tales as an important symbolic vehicle for children to recognise and deal with traumatic events, pulling from the theory that the tales "have a habit of translating phobias and fears into palpable physical presences rather than incarnating wishes and desires" (Tatar 1987, pg. 71).

It remains that modern fairytales are explicitly linked to childhood, with dominating themes of innocence and utopia. This is highlighted through their connection with the works of Walt Disney (1901-1966). Mickey Mouse, the most well know icon of Disney has no particular special talents but emphasises the role of sincerity and kindness in order to succeed (Ashliman 2004). The Disney corporation represents the manifestation of contemporary fairytales to many, creating an industry of characters, films and theme parks worth an estimated $96 billion in 2019 (https://www.statista.com). However, this new iteration of fairytales is not without its controversy, much like the violence and perceived vulgarity levelled at Perrault (1697) and the Grimm brothers (1812-1857) before them. Disney represents a private organization, and as

such, is aimed at mass consumption for optimum, long-term profit. This has led to the argument that Disney made fairytales into films not because "they believed their films had artistic merit and could contribute to children's cultural development, but because they wanted to control children's' aesthetic interests and consumer tastes" (Zipes 1997, pg. 91).

The association of these films has also lead to the associated stereotyping of fairytale figures in modern society, where the term 'Disneyized' has been created in order to define "the saccharine sexist and illusionary stereotypes of the Disney culture industry (Zipes 1991, pg. xxvii). This is in clear paradox to the perception of the utopian dream of a fairytale, leading to debates within the genre. Fairytales can be seen as being "popular trash or fundamental structure of imaginative literature. Advocates point to the way they ignite the imagination and spark hopes of liberty. Detractors attack their suspect artistic quality and their damaging special and moral effects" (Warner 2014b, the guardian.com).

It remains that the genre of fairytales and their fantastical nature that was written about by Plato in 740-699 BC (Ashliman 2004) has evolved and morphed across the ages and remains current today in a wide variety of forms within contemporary society. "Disseminated across a wide variety of media, ranging from opera and drama to cinema and advertising, fairy tales have become a vital part of our cultural capital" (Tatar 2002, pg. xix). They are retold, reimagined and find new audiences through each decade. "In a sense…the folk/fairy tale has become full circle: originally intended for an adult audience, then censored and moralised for the benefit of children, now it is in the process of being returned to the adult reader/viewer," (Hallet & Karasek 2014, pg. 20).

3.3 When Wishing Still Did Some Good

Fairytales therefore represent a rich history in terms of its chronological development but also the socio-political messages. They "are reflections of social order in a given historical epoch, and, as such, they symbolise the aspirations, needs, dreams and wishes of common people in a tribe, community, or society, either affirming the dominant social values and norms or revealing the necessity to change them" (Zipes 1979, pg. 7). With magic being the defining element of fairytales, it is necessary to therefore analyse this in further depth, linking to the area of enchantment from the FM investigation of chapter two.

In his pioneering work on mythology, James Fraser's Golden Bough (1890) publication placed magic as one of the human stages of belief, the forerunner that was replaced by religion and

then science. This remains controversial (Lang 1901), as significant areas of overlap and shared symbolism is apparent, as expressed in Weber's seminal 1917 lecture *Entzauberung der Welt* - the disenchantment or demagification of the world (Davis 2012) in the face of modernity. "In our modern society, our belief in and quest for functionality and rationality has come to mask the fact that our institutions are founded on a socially constructed, and therefore imagery, version of 'world order'" (St. James et al, 2011, pg. 634).

The oral tradition of fairytales used magic to help explain the world, provide emotional empowerment and inspire solutions (Davies 2012). In the pre-industrial age "magic was omnipresent, but not omnipotent and that its effects can be harmful or beneficial" (Ashliman 2004, pg. 15), manifesting itself in fairytales through both supernatural helpers and opponents Magic was rooted into the world as an everyday occurrence in the tales (e.g., it is not unusual for animals to talk). However, magic comes with rules that must be followed, such as in the tale of Cinderella (ATU 510) who must return by midnight when the spell breaks.

The role of magic remains essential and enduring, contributing to the fascination that is still current within the genre of fairytales. "Although the knowledge involved may seem fantastic, it has emanated from some human experience, and whatever the experience may have been before it was imaginatively appropriated by tellers, who have given it structure and sense, we may be sure that the experience, as human, is significant" (Zipes, 2016, pg. 277).

The concept of magic in contemporary society has multiple meanings, carrying connotations of superstition and illusion, but also as rhetorical tool to understand relationships (Davies 2012), aligning this duality, which is located in the concept of enchantment. Rather than representing a belief in mysterious forces, St. James et al (2011) argue that magical thinking allows a different position toward the possible to be created. This "maintains ambiguity around what is possible in order to provide meaning and sustain hope in the context of stressful situations" (pg. 647).

Magic is also aligned to the more physical attributes of modern technology, "as Arthur C Clarke once wrote: any smoothly functioning technology gives the appearance of magic" (Shull, 2005, pg. 69). The magic of technology, presented in forms such as the worldwide web, which connects the globe in an invisible like manner, emphasizes the role of wish fulfilment, and emancipation through its role of communication (Ashliman 2004), whilst also aligning to untapped and undiscovered abilities in this fast-paced industry. "Along with the development

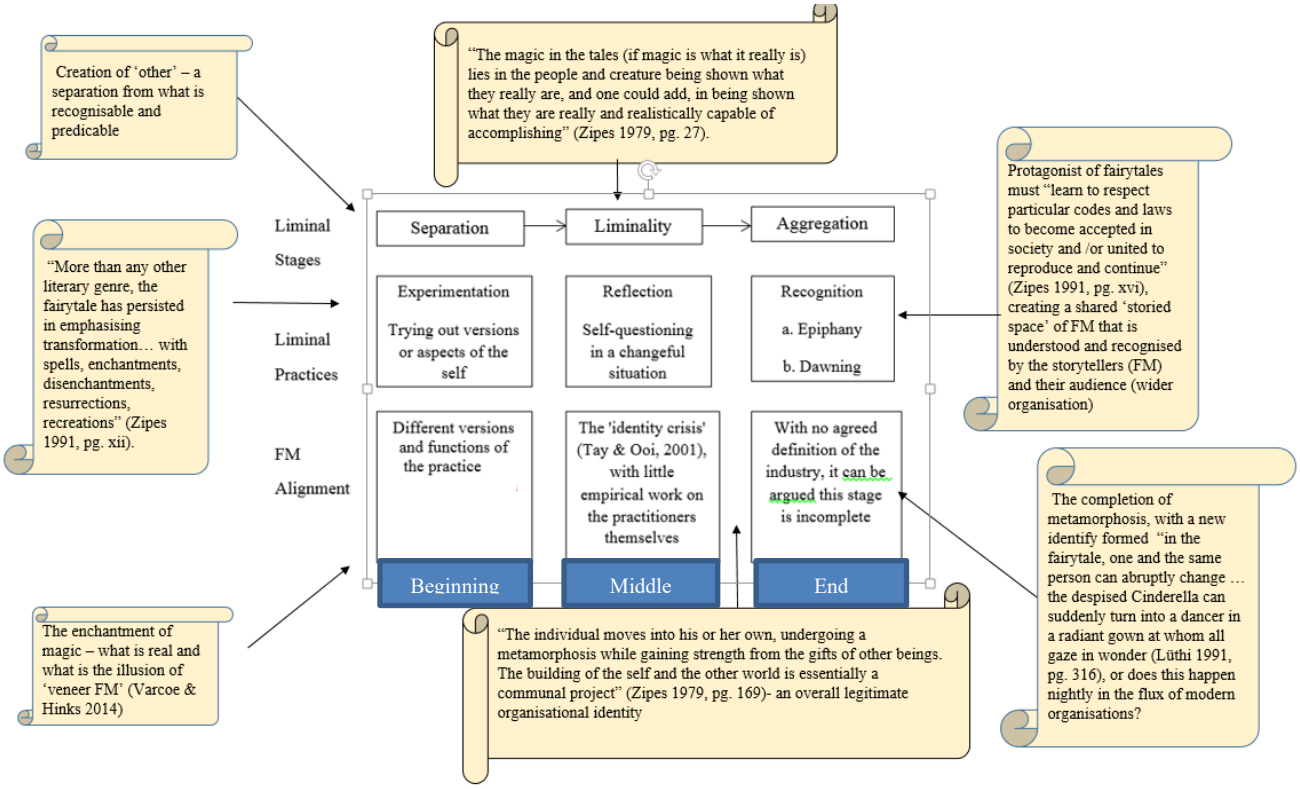
of the internet, the computer has become a liminal, mystic intermediary that allows crossing the limits of personal perception and to enter the extra-natural virtual universe where everything seems to be viable" (Meder, 2001 as quoted in Hajduk-Nijakowska 2015, pg. 162).

In this manner, the idea of magic is linked to the ability to suspend disbelief and challenge norms, using imagination and creativity that is so often aligned to organizational demands such as innovation. Concepts of magic in fairytales allows plotlines to evolve which are visible in organizational *epic* (appendix one) stories for example, creating a space to "break old patterns in order to test the borders of the possible, explore new grounds and perhaps establish new institutions" (Kostera 2006, pg. 13).

The presence of magic within fairytales creates a space of *other*: "they open a door on Other Time, and if we pass though…we stand outside our own time, outside Time itself, maybe" (Tolkien 1947, pg. 11). Although J.R.R. Tolkien's essay *On Fairy-Stories* is much debated (Zipes 1979), he identifies four factors that align well to the concept liminality: fantasy, recovery, escape, consolation. He sees fantasy as a rational and normal human activity, which is a liberating force (Bærenholdt, 2016). Recovery is the ability to move into a different world to "enable readers to regain a clear view of their situations" (Zipes 1979, pg. 162) and recognise the connections between the past and the present to allow a renewal. The example in Tolkien world is connected to his worldview that the world is an irrational prison so the fairytale is a liberation past time.

Therefore magic allows the *other*, creating "sacred thresholds in space and time which symbolises spiritual as well as social boundaries, and the transition across them" (Davies 2012, pg. 19), reinforcing the idealism of change that holds universal audience appeal (Zipes 2006). This allows the fundamental fairytale concept of magic to be mapped across to the earlier analysis on FM liminality, as illustrated in figure ten, within the BME format of the fairytale.

Figure 10: Magic and FM Liminality Alignment



Ref: Author as adapted from Beech 2001, pg. 290

Magic allows a separation from normality and simultaneous questioning of current identity, with the removal of previous boundaries allowing different possibilities, both positive and negative to be considered. This element of enchantment underpins the metamorphic power of the fairytale genre where magic gives expression to thought experiments (e.g. the wicked fairy turning out to be capable of love, Warner 2014b). With the pace of organizations "quickening to dizzying speeds heretofore only the stuff of dark fantasy" (Tyler, 2011, pg. 143), there is a strong argument the separation stage is apparent at not only a secondary service level as displayed within FM, but also from a wider organizational level.

The contractual nature of FM, as illustrated in chapter two, makes this process more salient. Different pressures within the liminal space pressuring the new acceptable identity that provides the most symmetry with the parental organization, allowing aggregation. This could take the form of a supernatural opponent, who promises everything with magical illusion as seen in the identification of veneer FM (Varcoe & Hinks 2014), or as a supernatural helper, which aligns to the overall mission statement of FM (BIFM 2018). This is the period of instability that the literature analysis of FM is positioned within, presenting a possible storied

space aligning with the story arcs of fairytales, which have a "penchant for moving from one extreme to another- is vital to understanding its characters, plots and thematic orientation. Fairytale figures have very few fixed traits; they are reformed once they reach the goals of their journeys, when they become endowed with the very qualities in which they were once found wanting" (Tatar, 1987, pg. 102).

It is within this space that the element of enchantment, of magic, and therefore disenchantment is more perceptible - whether FM can create an identity synonymous with magical problem-solving abilities such as the opening quote in this thesis, or succumbs to the spectacle of illusion of false promises. "You'll keep up the smoke and mirrors act because they are the only thing keeping the Emperor in new clothes" (Heath, 2016, online). With the liminal process creating this space for reflection, the outcome is therefore in the storied spaces of this process, capturing "the lessons of experience (either historical or mythic) and through their repeated retellings, reinforce conventions of appropriate behaviour and special norms" (Brewer & Dourish, 2008, pg.967)

It is this search for accepted norms and behaviours to legitimise FM that also aligns with a trait of fairytales -that is the presence of lack. "Though the fairytale is frequently emptied of its substantial utopian longings through commodification, it still denotes a loss or a lack" (Zipes 2007, pg. vii). This is a main instigator of fairytales, where lack can be seen in the absence of good (Tatar 1987) which creates villainy and/or a desire to have something. This ultimately leads to a search; the protagonist journey that then contains the fairytale motifs of combat with an adversary, a return, a pursuit. In support of the FM analysis of chapter one, the liminal space is evident in its search for an identity, reflecting both empowerment and alienation (Driver 2014).

3.4 There Once Lived

With the core principles of magic and lack being identified with the genre of fairytales, there are also other characteristics associated with the field that have arguably sustained the flexibility and evolution of fairytales. "Often disguised, re-arranged, changed, the Wonder Tale appeared to have a definite shape, and tended to be quite widespread, to be at home, as it were, in a large number of communities all over the planet" (Gillet, 1998, pg. 131). There is no reference in the main to machines, or other signs of industrialization, reflecting the oral roots of many of the tales. The element of magic allows the concept of time to be fluid and unidentified. Characters rarely are named but are identified by their occupation, status within

a family, social position or items they wear (Carter 1977, Pullman 2012). By omitting extraneous details, fairytales are also notoriously short in format, with the adventure itself being the message (Ashliman 2004). “The notorious flatness of the fairy-tale character may discourage critics from trying to read their minds and analyse their motivations, but the boldness of their deeds invites careful scrutiny. Those deeds may be routed in realistic situations, but they are often so far removed from reality that they demand symbolic readings” (Tatar 1987, pg. 56).

Therefore, the simplicity of fairytales is at a surface level, presenting clear and linear story lines but with striking imagery and ambiguity, that holds many meanings on different levels. This has enabled the genre to remain popular throughout time to a multitude of audiences who interpret different events that appeal directly to them. Their familiarity is within every element- the plot, the characters, the images and motifs. It is this understanding that allows the flexibility and reimagining of the fairytale that has ensured its everlasting presence. "Fairytales thrive on simplification, focusing on polar opposites rather than on the complex continuum that connects them" (Ashliman 2004, pg. 7). This moves the genre of fairytales from what Geertz (1973) coined as 'thin' description, where events are “recounted without further examination to more 'thick' descriptions which explore the meanings assigned by the narrator - the person actually involved in them" (Drake & Lanahan, 2007, pg. 37).

In this way, fairytales represent the ‘concealed revealed’ -an ending that really isn’t an ending but is another beginning offering a sense of circularity, uncertainty, anticipation as opposed to the stereotypical happy-ever-after influenced by the modern works as associated with Disney as analysed previously. Rather the happy ending is not the finale of the tale, but a prophecy of the future that are only the beginnings of a larger story (Warner 1994). Several tales have no conclusive ending, the most well-known of these being the Golden Key. This details the discovery of a golden key and an iron casket by a poor boy, ending with “so he turned the key around once, and now we must wait until he unlocks the casket completely. That’s when we’ll see what’s lying inside” (Zipes 2014, pg. 473). This was the last tale in all the versions of the Grimm’s collections starting from the second 1815 edition, “suggesting perhaps that there are more marvellous tales yet to be discovered” (Pullman 2012, pg. 420).

Therefore, it is evident that fairytales contain motifs, which are sufficiently striking to be repeated, and therefore become part of a tradition (Georges 1997). The names and attributes of the characters change, but their actions and functions remain highly constant allowing the tales

to be recycled, reimagined and updated (Ashliman 2004). These traits indicate the elements, which the storytellers and therefore listeners feel obliged to keep repeating. "A folklore plot may keep its general shape through hundreds of tellings, yet mean many different things each time it is told; the stability of a pattern offers no guarantee of stable meaning" (Lindahl, 1997, pg. 266). The plot addresses conflict, crisis and resolution and forces characters to be identified. This allows the protagonist to be formed, and the cast to be allocated: who is speaking and who is watching the scene, who is change agent and who is changed (Rotmann et al, 2015). The BME also allows an end, if this is a recognition point to be continued or a final lesson to be reflected upon.

Fairytales in this light represent “a vector of social memory" (Uther, 1997, pg. 260), but as motifs have demonstrated, they also guide actions present and future, selecting what the members of that community find relevant (Zipes 2006). Placed into an organizational context, it is through stories that participants communicate their experiences, which form their attitudes and identity, and this in turn shapes experiences at both individual and collective levels (Gabriel 1995). With an employee’s identity affecting how they undertake their role (Butler et al 2014), the storied space allows a window into these strong plots, which “have been institutionalized, repeated though the centuries and are well rehearsed with different audiences” (Czarniawska 2004b, viii). The specifics of fairytale structure and the identification of archetypes associated with the genre are now considered.

In response to the great number of tales collected in the nineteenth and early twentieth century, the Folklore Society was formed in the UK in 1878. This followed the approach favoured at the time to accurately record as many folktales as possible, noting the date of collection, storyteller details etc. in what was known as the Comparative method, Geographical-Historic method or Finnish School method (after the nationality of some of its most prestigious practitioners). A by-product of this movement was the formulation of a generally accepted system of classification (Uther 1997), *The Types of the Folktale* that was first published in 1910 by Aarne. This was utilised as a base document, which was revised and enlarged, and provided a framework for Thompson’s six-volume *Motif-Index of Folk-Literature* (1955-1958). This sought to dismantle individual European based-tales into constituent parts or motifs, detaching the tales from their original context (Benson 2003). In 2004 this was updated and once again enlarged by Hans Jörg Uther to form what is now known as the Aarne-Thompson-Uther (ATU) index, cataloguing over 2000 tales, all in numerical succession and subdivided into seven categories, as illustrated in figure eleven. Fairytales, as the largest category, are then further

divided into seven subcategories, which are highlighted in the below and detailed further in appendix two.

Figure 11: Aarne-Thompson- Uther (ATU) Classification System

Group	Type
Animal Tales/ Fables	1-299
Fairytales/Magic tales	300-749
Religious Tales	750-849
Realistic Tales	850-999
Tales of the Stupid Ogre	1000-1199
Anecdotes and Jests	1200-1999
Formula Tales	2000- 2399
Unclassified Tales	2400-2499

300-399: Supernatural opponents

400-459: Supernatural Relatives

(400-424 Wife, 425-449 Husband, 450-459 Sibling)

460-499: Supernatural Tasks

500-599: Supernatural Helpers

560-649: Magic Items

650-699 Supernatural power or knowledge

700-749: Other stories of the supernatural

Ref: Ashliman 2004, Carrassi 2016

The nature of folktales is varied and does not easily lend itself to such clear classification as indicated above, which has excluded the various sub-categories. This has led to criticism (Holbek 1987, Zipes 2006), but the ATU classification system is extensive, detailing basic plots indigenous to Europe and the Near East. It remains a main reference point "representing the keystones for the comparative method in folkloristics, a method which despite postmodern naysayers and other prophets of gloom continues to be the hallmark of international folkloristics" (Dundes 1997a, pg. 200).

Where the ATU catalogued story types, another seminal study from the same era came from Vladimir Propp (1928/1968). Analysing more than 100 Russian folktales in his publication the *Morphology of the Folktale*, he identified "an alternative, strictly defined set of invariable functions , which occur, to varying degrees, in all the tales and which point to a structural rather than a thematic unity underlying the surface multiformity" (Benson 2003, pg. 26). This results in 31 functions that represent the characters in terms of their position and role in the plot as opposed to the role of the character itself. The functions tie to specific roles that the characters may play in the tales, but not every function appears in every story; a group of characters acting together may complete some, and they vary in length (Fisseni et al 2014). They do however

follow a strict sequential order in the main, with fairytale signatures such as trebling being a rare exception to this, and no tale contained additional functions (Fell 1977). Some of the labels used to distinguish them have been criticised i.e. a wedding implies a ceremony but also can comprise just monetary rewards, and overall, the system is very complex as a reflection of the wide genre it is trying to encapsulate.

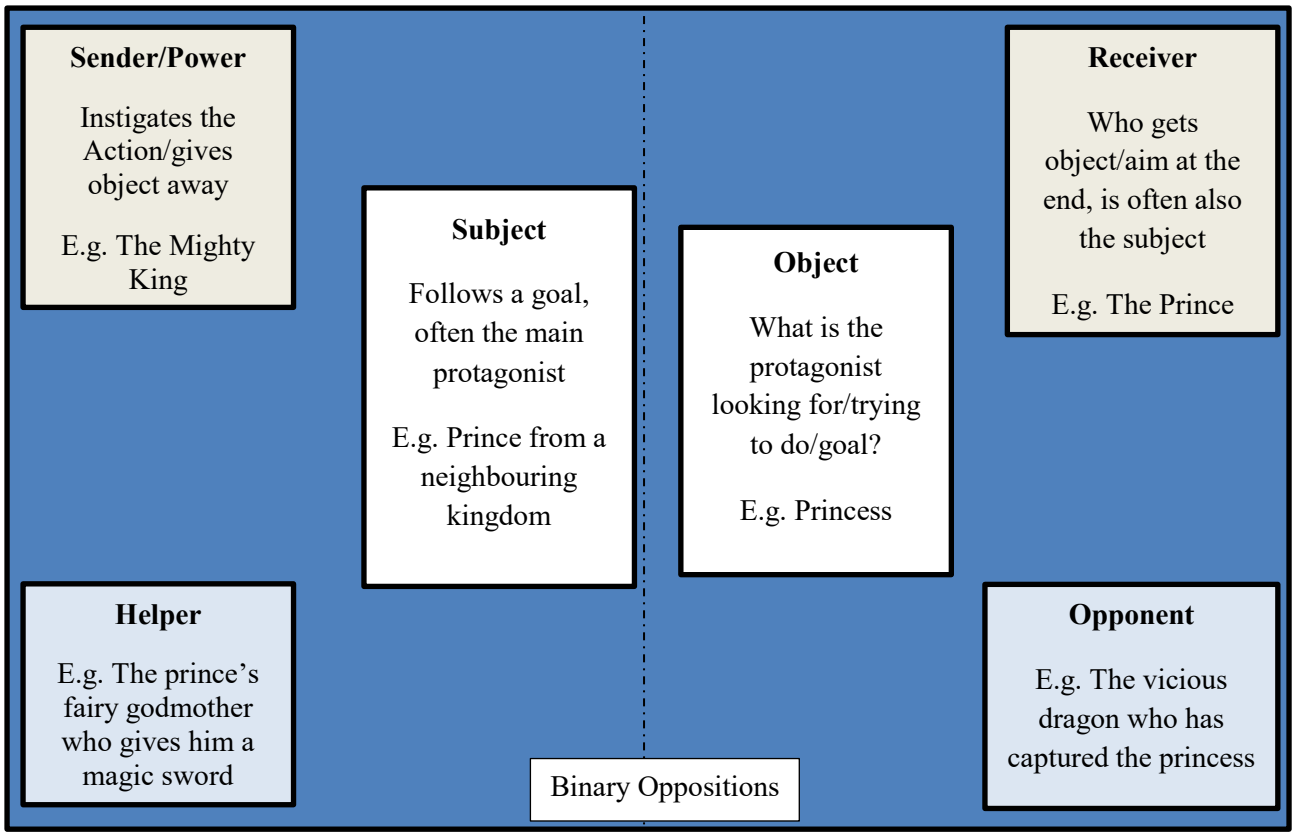
In support of the functions, Propp (1928) also identifies seven ‘spheres of action’: the hero, the villain, the princess, the dispatcher, the (magical) helper, and the false hero. One character may have multiple roles as the tale unfolds, and several characters can be attributed to a single sphere of action (Tatar 1987). In this way, Propp’s work presents a formula-like structure to the fluctuating nature of fairytales, with the cataloguing of the ATU helping illustrate that his work is not geographically restricted. The morphology has been used in many facets since its inception, from the work of folklorist Alan Dundes back in 1964 with North American Indians, to cyber game-makers analysing Japanese folklore in 2008 (Wama & Nakatsu), the development of artificial life and robotics (Imabuchi & Ogata 2014) and literary and linguistic computing (Fisseni et al 2014). There is also a precedent for linking Propp's work to motion pictures to analyse "westerns, detective stories, horror, science fiction and simple adventure tales" (Fell 1977, pg. 20).

Working within the same timeframe due to a 30-year time lag for Propp’s work to be published in Europe (Benson 2003), renowned French anthropologist Claude Levi Strauss (1955) also sought to investigate a proposed structure of narrative, specifically using myths. Unlike Propp, Lévi-Strauss's formula (1955) was algebraic involving functions and terms, taking the stories out of linear sequences and regrouping them to highlight paradigms, concentrating on polar opposites to find the true underlying meaning.

Both Propp and Levi-Strauss’s work is susceptible to criticism as they both remove context of the tales, reducing them to formulas thereby creating "folklore without the folk" (Dundes 1980, pg. 33). A bridge between them is arguably the work of Algirdas Greimas (1917-1992) who refers to the folktale as a ‘micro-universe’, and as such “exhibits the same structural characteristic that are common to the world as it is perceived by the human subject” (Benson 2003 pg. 32). Developing Propp’s seven spheres of action with the binary theory of Levi-Strauss, Greimas identified balanced dualities across six actants which he defined as a structural unit of a function (Søderberg, 2003), and can be human, animal, an object or an emotional state (Robichaud, 2003). Placed as three pairs of binary opposition, they illustrate the fundamental narrative pattern, with the subject/object representing a desire, search or aim.

The donor (power)/receiver represents transport/ communication, with the final pairing being the helper/opponent illustrating auxiliary support or hindrance. This is illustrated in figure twelve:

Figure 12: The Actantial Model



Ref: Based on Søderberg, 2003 and Robichaud 2003

Placing the above example into context, the subject actant is following a goal, charged with a mission and is often aligned to the main protagonist role in a story such as a prince pursuing a princess, who is the object in this example. The sender actant (often also referred to as the power or donor) instigates the action, often an agenda of the sender, such as the king sending the prince to rescue the princess. The receiver actant represent who benefits from the aim, in this case, the prince who wins the princess. It is therefore not uncommon for the subject actant and receiver actant to be the same. The final pairing, the helper and the opponent actants either help or hinder in the aim -a fairy godmother who aids the prince to defeat the dragon who is imprisoning the princess. Therefore, the actantial model is useful to capture forms of action and interaction, by illustrating actants relations to each other in a specific network (Robichaud 2003).

Although the actantial model captures not only characters but also states of being and abstractions, a criticism of previous models, it is also has its limitations. For instance, the sender-receiver binary can be problematic when applied to fairytales (Tatar 1987). Detail is also eliminated from the narrative, concentrating overtly on the main driver of a plot to be a goal. However, it remains a well-used tool within narrative structures, allowing a surface level interpretation to be made visible, especially in complex narrative structures (Søderberg, 2003).

A contemporary approach has been completed by Booker (2004), who built on the basic plot typologies of appendix one to identify seven basic plots to all stories. Influenced by the works of psychoanalyst Carl Jung (1875-1961), the plots, which have extensive areas of overlap, are identified as *Overcoming the Monster, Rags to Riches, The Quest, Voyage and Return, Comedy, Tragedy,* and *Rebirth.*

Overcoming the Monster aligns directly to the ATU *Supernatural Opponents* (300-399) category. In these tales, the focus is on the monster and how the protagonist confronts it. "The monster is heartless: totally unable to feel for others. Although this may sometimes be disguised beneath a deceptively charming, kindly or solicitous exterior: its only real concern is to look after its own interests, at the expense of everyone else in the world" (Booker 2004, pg. 33). It is the outwardly caring but evil stepmother, the witch in Hansel and Gretel (ATU 327). The monster's view of the world is warped by their own egocentrism, and a limited understanding of the world that they exist within, ultimately culminating as a vulnerability that is the key to their downfall. This is generally at the hands of the protagonist who must defeat it to save the community/kingdom/world/prize and is therefore generally rewarded. The focus of the tale is identifying with the protagonist as they battle this seemingly unwinnable evil, experiencing their tension and fear, but also freedom and empowerment alternatively.

Booker's 2004 *Rags to Riches* does not align as precisely into the ATU categories as *Overcoming the Monster*, although does have strong parallels with the *Supernatural Helper* category. This is arguably the most dominant plot associated with modern fairytales such as Cinderella (ATU 510), albeit with a focus on sentimentality and romance. However, these tales motif are "someone who has seemed to the world quite commonplace is dramatically shown to have been hiding the potential for a second, much more exceptional self within" (Booker 2004, pg. 52). It is this moment of transformation, of reveal, that holds a profound appeal. They are tales of survival against those people who are blind to their abilities and often seek to repress

the protagonist, but ultimately represent the protagonist's journey to maturity. As such, the overlap with the *Overcoming the Monster* category is apparent, but here the focus is on the main characters being recognized for what they truly are. They must prove themselves worthy to move from a state of misery and poverty "to a state of splendour and happiness" (Booker 2004, pg. 65). For instance, it is not the fine clothes that Cinderella wears to the ball that form the lasting impression, but her innocence, inner beauty and unpretentiousness (Zipes 2000), balanced with her ability and humility to follow the rules of magic. Where the protagonist fails in this journey is aligned to the *Tragedy* category

The Quest tales start with a call that causes a journey, with the important characteristic that the hero is rarely alone but has companions, helpers, which help sustain the hero throughout the trials they face. These manifest in monsters, entrapment and temptation: ordeals they must go through in order to succeed to the end goal. *Voyage and Return* aligns with *The Quest,* with the protagonist overcoming threats in a strange land before coming home with riches (sometimes in the form of experience such as in Goldilocks, ATU 171). In these tales, the emphasis is a psychological journey of a coming of age, of being in a strange and unfamiliar land, completely cut off from all things normal, which is at first exhilarating as well as confusing. As the plot develops, the themes of being trapped or threatened grows, and the protagonist must fight their way to return to normality and safety. This plot line arguably has the clearest alignment to liminality, with its focus on the psychological development of the main character. "They have escaped from their original state of limited consciousness and learned to 'see whole'. They have discovered who they are. They have grown up" (Booker 2004, pg. 223).

Booker (2004) aligns *Comedy* with *romantic* storylines, with motifs of growing, and often absurd conflict and confusion, that culminates into one single event. This category, along with *Tragedy* where the protagonist's own actions often results in their ruin, are arguably rare as central characters, but do appear in less known tales such as "How some Children Played with Slaughtering' (Grimm Brothers 1812 as translated by Zipes 2014). The last main plot according to Booker (2004) is that of *Rebirth*, where the protagonists encounter an event or dark power that makes them change their perspective, often becoming a better person because of it, such as Beauty and the Beast (ATU 425). As with all categorizations, the overlap with fairytales are apparent across the seven plots, but their identification reveals the hidden structures across narratives. All seven basic plots as identified start with one universal theme that is the protagonist being in some way incomplete, which Booker (2004) identifies as an archetypal pattern.

With the ATU and Propp's analysis showing similar tales existing across the globe, the question of how this came about led to the theory of diffusion, were the tales were carried in the migrations of the storytellers, picking up cultural variations. In contrast, the theory of fairytales displaying an archetypal pattern lends itself to the theory of polygenesis, where the "sameness of the human psyche led to independent invention of stories with similar plots in two or more regions" (Ashliman 2004, pg. 16). The travelling storytellers of the oral traditions no doubt helped spread the tales, but polygenesis indicates the presence of a deeper level of unconsciousness that exists in genetic inheritance.

This is central to a branch of psychology associated with Carl Jung (1875-1961). The 1945 publication '*Zur Psychologie des Geistes'* (On the Psychology of the Spirit) frequently cites fairytales, presented as a way to understand the stable state and working of the human consciousness. "As Jung observed, the content of fairytales is not subject to the whims and caprices of individual logic, but is determined by eternally valid process of thought" (Tatar 1987, pg. 81).

In Jungian philosophy, humans have evolved a universal 'collective unconscious' that is revealed though the presence of archetypes, which represent the unconscious context that is altered by a transfer into individual awareness (Jung 1969b). Holding dual properties of negative and positive (Drake 1969), they are expressible only through culture and its meaning making (Hatch et all 2005) and as such, possess the ability to unite individuals into collectives (Kostera & Oblój 2010). Archetypes are therefore "the riverbeds along which the currents of psychic life have always flowed" (Jung 1964, pg. 227), representing hidden knowledge and values which provide meaning and images and form patterns with which to help navigate the world.

Fairytales are therefore archetypal seen in oral narratives from all over the world representing universal symbols of good and evil, power and weakness (Schneider & Shrivastaval 1998). Although worldwide, they are open to interpretations and reinterpretations, varying a great deal without losing their basic patterns (Hatch et al 2005). "The king, the princess, a witch ...are ... for the human imagination, age-old symbols for what is high, noble, and pure or dangerous... what is genuine or true, or what is sordid or false" (Lüthi 1991, pgs. 317). As such, archetypes as seen in fairytales act as themes that bridge to the conscious mind (Lewis 2011), by inspiring or disturbing what was previously unconsidered (Kostera & Oblój 2010). Therefore, archetypes

represent powerful drivers in how ideas are formed and adapted, ultimately guiding human action.

Where stereotypes are limiting, preventing emotion and reinterpretation, archetypes are both functional and moral, linking the collective knowledge and individual experience required for shared understanding in networks of meaning that organizations represent (Smirch 1983). Chapter two positions FM as one of the conduits of this meaning as a secondary service, and this research aims to target the archetypes and storied spaces in performing this role. Applying the concept of archetypes into an organizational setting enables the hidden aspects to be revealed in a personalised form, aligning to experience, and the extended metaphor element present in fairytales aims to explore the imaginative facet of the discipline (Kociatkiewicz & Kostera 2012).

Moxnes (1999, 2016) expanded Jungian theory, as an approach to understanding organizational 'deep roles', aligning with the familiar characters of fairytales. Limited in number and emotionally charged, they are filled with dualistic good and bad characteristics, reflecting Greimas's Actantial model (figure twelve) which has many actors for each actant. For instance a bad father (devil) can take many forms: a husband, bad king, boss, but represents something to fear (Moxnes 1999b). The primary roles are family orientated, with secondary roles being helpers, "whose function is to support the other characters to survive (Gabriel 2015, pg. 298). The final group are transformational roles that address winning or losing status, as illustrated in figure thirteen:

Figure 13: The Deep Role Model illustrated with characters from European fairy tales

Archetypal Role	Father	Mother	Son	Daughter	Spiritual Helper	Material Helper	Transformational Role
Good	God/ King	Queen	Crown Prince	Princess	Wiseman	Slave/ Servant	Epic: Winner/Hero
Bad	Devil	Witch	Black Sheep	Whore	False Prophet	Disloyal Servant	Tragic: Loser/ Clown

Ref: Moxnes and Moxnes 2016 pg. 7

In 2016, Kostera also analysed archetypes within an organizational landscape, with ten being aligned directly to Jungian foundations. "These represent all the most basic roles that human beings can be called on to play … each contains a positive imagine on how that role should be carried out selflessly in accordance to instant but also its negative aspect" (Booker 2004, pg. 554). The *Self* is the ultimate expression of wholeness, connecting to the selflessness of core

instincts. It is the perfect balance of dark (negative) and light (positive). The *Ego* is a smaller entity within the *Self*, acting as the centre of consciousness representing free will "through which we perceive the world and our own part in it" (Booker 2004, pg. 707). The *Self* is therefore 'light' as a positive force, the hero, with *Ego* being more aligned with 'dark', with an egocentric archetype distorting perception and limiting understanding. In fairytales, this represents at its most basic the battle between good and evil.

Fairytales are instigated by lack (Zipes 1983), representing the imbalance of the *Self*, and the quest to restore this. Each archetype has a light and dark side, and represent the multiple roles and drivers utilised across a range of contexts and storied space. The protagonist's ability to overcome the supernatural opponent is a precondition to reinstate harmony, in recognition that their fates are intertwined. The *Self* recognises the balance in these two forces, with the "fairytale movement from victimisation to retaliation possess a classic balance and symmetry" (Tatar 1987, pg. 182).

The *Ego* would therefore align to the villain role, "who use words to intentionally exploit, control, transfix, incarnate and destroy for their benefit" (Zipes 2007, pg. 6). In this manner, they also align to the Jungian archetype of the *Shadow*. Existing in the collective unconscious, it is often perceived as the darker elements which "organizations wish to deny about themselves, due to the threat posed to self-image and self-understanding and, more generally, the need to be viewed in a favourable light by others" (Bowles 1991, pg. 378). It manifests through misunderstandings, resignations to corruption and miasma (Gabriel 2012). However, it is accepted as a part of human life that needs to be recognized to facilitate learning. Acknowledging the *Shadow* brings the awareness that no organization or employee is perfect: "the shadow is more intense the more the management tries to gain absolute control over the organization" (Kostera 2012, pg. 65). Aligning to Moxnes (1999b)'s deep roles (figure thirteen); this can be seen in the *tragic* transformational role, where the loser would be the winner's *shadow*.

The *animus* (prince/son/ hero) is the unconscious masculine component of the female. It aligns with the masculine principles of control, order and reason. The light *animus* supports the hero role, which "personify those values and epitomise the strength of the organization" (Jones 1996, pg. 58). It is the ability to take control in times of uncertainty and making sense of complex situations (Kociatkiewicz & Kostera, 2016), making this archetypical image highly appealing. It is also arguably an archetype that is also therefore required as business leaders "seek heroic

adventures that demand even more creative courage, imagination, vision and ethical discipline than was practice by their counterparts in the twentieth century" (Hatch et al 2005, pg. i).

The dark side is displayed when heroes "start to believe in their ideal facade, if they take their superhuman status seriously" (Kociatkiewicz & Kostera 2012, pg. 867). It can been illustrated by the dual roles associated with an organizational hero, characterising the disregard for convention, a daring entrepreneur, that hails from traditional mythologies, and that of the 'company man', who is compliant with organizational controls (Gustafsson 1984 as cited in Bowles 1989).

The *anima* (princess/ daughter/heroine) is "Jung's term to define the feminine component in a man's psyche which shapes his response to the opposite sex and his relationship to the feminine values" (Booker 2004, pg. 708), essentially, the woman in him. As such, it is aligned to female principles of passion, spontaneity and caring emotion (Kostera 2016). Höpfl (2002) and Kostera (2008a) argue that organizational focus on benchmarking and continuous improvement as highlighted in FM are a direct consequence of the imbalance between these archetypes. "The constant preoccupation with the organization masculine aspect leads to the lack of and desire for its femininity" (Kostera 2008a, pg.166).

These archetypes are present throughout fairytales, synonymous with the happy ever after that is instigated by a marriage, illustrated in tales such as Cinderella who weds her Prince. This has led to many of the criticisms of the genre, although male figures agonise, the female suffering tends to be greater (Tatar 1987) and subordinate in stature. However, an integration with the *Self,* when masculine and feminine values (*anima* and *animus*) are in balance results in the archetypal happy ending. It represents the figure that the heroine needs to make her complete. The *anima*-figure reflects whatever is needed to "complement the particular balance of qualities shown by the hero. So long as he is worthy of her and open to her, she stands for whatever he needs to make him whole" (Booker 2004, pg. 300).

The good queen/ mother remains a background figure in many fairytales and is a symbol of motherhood and loving security (Booker 2004), such as in Little Red Riding hood. Many fairytales "split the mother image to create two wholly separate entities; a superhuman and diabolical stepmother who is fiendishly spry and vigorous, and a benevolent biological mother who is simply no longer around" (Tatar, 1987, pg. 79). In line with the *light/dark father* archetype, the *good mother* protects, the dark attacks or neglects. This binary alignment of

good and evil guided Moxnes (1999b) enables symbolic dynamics to be revealed with "positive attention and acceptance on one hand, neglect and rejection on the other" (pg. 1432).

Kostera (2012) also recognized the archetype of the *king*. This symbolises authority, legitimate power and leadership that establishes and maintains order from a masculine viewpoint, with feminine balance displayed in kindness and security as a protective figure. Gabriel (1997) identified follower perception of leaders as having both primal *father* and *mother* archetypes, with the former being seen as a figure of authority, reverence and fear, and the later as caring, supportive and recognising. Kociatkiewicz and Kostera (2012) further built on this archetype linked to leadership identifying shared attributes of charisma and visionary nature through followship. The dark side is subject to weakness and failure, with dark *king/ father* forming as heartless tyrant or manifesting as weak and irresponsible. Where a good *king* is selfless in their rule, and a source of hope and freedom, the negative represents enslavement, totalitarianism, narcissism and fear, both are seen to control fate and command obedience. "The hero turns into a villain when they start believing in their idealised image, get carried away by pride, consider themselves better than other people and stop learning from experience" Kostera (2012, pg. 149).

The *persona* archetype is the image presented to the world, that applied not only to the identity of organizations but also how this affects the identities of the people who populate them (Kostera 2012). It is the attitudes, mannerism, speech and appearance that is sculpted for the outside world, allowing a flex to different audiences and situations in terms of communication but also to motivation, inspiration and also therefore enchantment. It can be detrimental when it becomes rigid and inflexible, or is not a true image but one that is felt imposed, manifesting in emotional labour (Goffman 1959, Hochschild 1983) and disenchantment. Within FM, this can be aligned to veneer FM (Varcoe & Hinks 2014).

The *sage* archetype is very apparent within the fairytales framework, aligning with the role of the helper. This is illustrated in the ATU classification system were Supernatural Helpers form a category (figure 11), which is aligned to latter category of Overcoming the Monster in the 2004 works of Booker. The helper role is also present in the Actantial model, illustrated in figure 12. The works of Kostera (2012), who builds on the classical works of Jung, and places archetypes into an organisational setting, defines the *sage* as "an older person, rich in experience who shares their wisdom with the younger generation" (2012, pg. 123). In this analysis, the *sage* represents a guide representing a spread of knowledge, but it does not enforce the decision or action derived from this knowledge. Applied to organizations, the dark side of

this archetype is the repetition of conventional wisdom, regardless of its degree of truthfulness or effectiveness.

The *adventurer* archetype is a risk-taker who willingly seeks out new challenges. In fairytales, this is aligned to the protagonist leaving the safe environment of home, facing a series of difficult tasks but gaining experience and therefore often status. As such, the *adventurer* is associated with transformation (Kostera 2016), and aligns with the liminality stages as illustrated in figure six. This new knowledge and experience allows a new status to be endowed and aggregation to be completed. It is acknowledged that this can be perceived as risky behaviour, although the ability to change is fundamental for societies to function (Kostera 2016). The dark side of this archetype manifests in troublemakers. This has close parallels to the archetype of the *Trickster,* which is marked by perception: the ability to see and therefore create new ways of viewing reality and break accepted norms, often outwitting authority with cleverness (Raspa 1984 as cited in Bowles 1989). This can be positive as in the form of a supernatural helper, or negative in a cunning, malevolent spirit, representing a liberator or a bandit respectively.

The final archetype is that of the *Eternal Child*. This archetype is a symbol of hope and rebirth, the capacity for regeneration and renewal (Kostera 2016), with the *eternal child* being the embodiment of playfulness, potential and serendipity. As such, it is aligned to the more naïve and simple characters in fairytales, those who are "able to succeed because they are untainted and can recognise wondrous signs" (Zipes 2007, pg. 6). The darker side of this archetype manifests in the inability to change, to grow up and accept responsibility and accountability.

The deep roles (Moxnes & Moxnes 2016) allow a clear binary to be established, and the Jungian archetypes (Kostera 2016) allow a further insight into recurrent motifs. In this way, Jungian archetypes can help reveal "strong plots" (Czarniawska & Rhodes 2006) in that they have been institutionalised and belong to a common collective retrieved from common memory. "We become what we think we are: if the users are repeatedly, and not always verbally, put in the position of the fool…eventually they will become one…however some do not need much encouragement" (Jemielniak as cited in Kostera 2008c, pg. 91).

3.5 Concluding Section

This chapter has introduced the concept of storytelling, analysing the role of fiction and aligning this to fairytales as allegories. These extended metaphors are presented in the

realisation that “fiction accomplishes the feat which organization theory often misses; it combines the subjective with the objective, the fate of the individuals with that of institutions, the micro events with the macros systems” (Czarniawska & Rhodes 2006, pg. 197). The specific introduction of folklore focuses the argument on authenticity, identifying traditional structures to support credibility. An overview of Perrault (1697) and the brothers Grimm (1812-57) as the dominant, “prominent landmarks” (Warner 2014b, xiii) show how wonder tales create surreal juxtapositions that distract from the implausibility of the tale. In this manner, fairytales are “a means of transforming what one sees, of recreating reality" (Holbek 1987, pg. 601).

It is argued that the use of fairytales as a form of organizational storytelling is more robust than the use of standalone metaphors as a research technique (Baruch 2008), an assumption that has academic grounding, and is illustrated in appendix six. Organisational storytelling carries with it the identification of characters “such as hero, princess, villain, fool and victim” (Hyde 2008, pg. 149). Moxnes & Moxnes’ 2016 research overtly using fairytales to underpin their validity, with Smith and Simmons (1983) concluding that "the special contribution of the fairytale to our understanding was that it represented the emotional dynamics in a more complex, holistic way than any other systems of metaphors had” (pg. 390).

The specific use of fairytales offer:

- Magic/ fantastic elements
  Links to enchantment (chapter 2), and allows elements such as absurdity, irrationality and serendipity to be recognised and not excluded
- Simple BME format, with roles and story arcs (appendix one and two)
  Clarifies complex situations and areas that are taken for granted and/or unconscious behaviours and expectations.
- Clear characters
  Allows the perception of role to be illustrated and the presence of archetypes to be identified, also flexing to allow multiple deep roles to be interpreted. This interlinks fairytales archetypes with pre-established organisational archetypes (Kostera 2016) and deep roles (Moxnes& Moxnes 2016)
- Universal and memorable imagery
  Provides an emotional yet familiar connection to make individual, discipline and organisational dynamics and identity explicit and uncover behaviours that reinforce wider institutional behaviours

- Presence of Lack

  Links to liminality (chapter 2), with fairytales being used to stabilise or challenge as the protagonist goes through different stages of a journey triggered by the absence of good and/or the desire to have something.
- Reoccurring motifs and plots

  Reflects shared traditions and communal pasts and futures in a flexible and recognisable format that allows constant adaptation within increasingly blurry organisational boundaries
- Extended metaphor/allegory

  Allows poetic elaboration to incorporate sensitive and emotive areas and perceptions to create an authentic and engaging tale. Also provides a dialogue that evades censorship

By analysing the current state of FM and investigating the use of organizational folklore, clear parallels have emerged. Chapter two identified themes of a struggle for identity and therefore legitimacy of the practice, in line with many secondary professions such as HR and IT but more salient in FM. "Contemporary identities are fragmented, tentative, experimental and ever-changing. They are cobbled together in numerous fields" (Gabriel 2000, pg. 130). The analysis of storytelling illustrates how this approach helps to maintain and creates organizational realities as a sensegiving tool (Collins 2013), with issues such as ambiguity and paradox being incorporated through semi-fiction which allows perception and relationship management to be freely explored. Third spaces, knowledge works and the concept of liminality as applied to FM align to fairytale concepts such as 'other', transformation and metamorphosis. The final section of chapter two addressed the quest for meaning within FM, with process and outsourcing and client expectations sharing characteristics of enchantment, magic, plot and the role of the audience.

Finally, archetypes and deep roles provide a guide with which to navigate the poetic constructions within a liminal practice as a means to capture fleeting identities, which emerge, develop, and change in secondary industries. Fairytales have established archetypes within their plot lines, but by analysing the organisational archetypes and aligning this to deep roles (Moxnes & Moxnes 2016), clear areas of overlap have been established. The BME format and familiar simplicity of fairytales provide a suitable frame in which to "help reduce confusion and ambiguity, and to make contradictions manageable, allowing us to make sense of experience as well as being a means of sharing that experience" (Morrell & Tuck, 2014, pg. 2).

Chapter 4 - The Process Bridge

"Man is least himself when he talks in his own person. Give him a mask and he will tell you the truth" Oscar Wilde: The Critic as an Artist 1891

The focus of this study is to investigate FM as an example of a secondary service, which has a fluctuating and misunderstood identity (McCarroll 2017) within the organizational kingdom. The literature review of FM (chapter two) indicated a wider “shift away from the traditional hierarchies towards more open kinds of network organizations in the economy" (Larsen et al 2011, pg. 81), thereby affecting how FM is perceived and delivered as a supporting industry. This would therefore dictate that a new research approach is needed to understand the role of support services, and how the specific practice can be understood by looking at the "rich symbolic landscape of phenomena, such as culture, hierarchy and identity" (Kallio et al, 2015, pg. 391).

This chapter therefore details the new approach of Artificial Folklore, in support of research aim three. Four stages are identified. The initial stage is a workshop that focuses on the deconstruction of Rumpelstiltskin. From this, a collaborative online workshop is detailed in which the participants are free to build a collective fairy story of their choice. The third phase is the collection of individual fairy stories that are collected via a two part interview. The final stage of ghostwriting is introduced as a way of illustrating the artificial folklore that is formed throughout the different phases of the methodology.

The use of fiction is not new within organizational research as seen in section 3.1 (Gabriel 2003, Czarniawska 2004, McCabe 2013) although the specific use of folklore remains uncommon and therefore underutilised. This study therefore builds on this previous research (Harris et al 2013, Morrell & Tuck, 2014, Moxnes & Moxnes 2016), using fairytales as a means to unlock the patterns within the FM storied space (aim one), and to uncover the motifs and archetypes specific to FM (aim two) to form an overall picture of a secondary service within the UK. What is unique, as presented in this research, is the use of fairytales as not only a research method but also as a means of data analysis, which together forms an artificial folklore framework (aim three). This chapter begins with a brief overview of the framework and its justification (figure fourteen), allowing an exploration of the research approach to be presented before the different stages of the methodology are explained in detail.

There is no single method in the social sciences when it comes to utilising narratives in research, with Czarniawska (1998) recommending that the work of others should be used as a source of

inspiration to build on and devise their own approaches to fieldwork. In the case of this research, a recognized folkloric framework (Greimas 1966, Zipes 2011) using literary approaches (Booker 2004, Kress 1993) has been developed in line with organizational storytelling techniques (Gabriel 2004, Czarniawska, 1999, Kostera 2008) to form the artificial folklore approach.

With the understanding that "organizations are par excellence jungles of information, stories [therefore] come to the rescue of meaning" (Gabriel 1998, pg. 97), the approach also accommodates the role of interpretation that is characteristic of folklore (Benson 2003. This is used to help support and understand the previous debate and investigations into the secondary service of FM, and the wider role it holds as a support service (Coenen et al 2010, Price 2011). The artificial folklore framework as designed therefore allows a fresh perspective, that mitigates the possibility of dominant reactions and stock responses (Knowles & Cole 2008), whilst accommodating "the licence to address potentially embarrassing, dangerous or taboo topics" (Gabriel & Connell, 2010, pg. 507). The aim of the overall research is the creation of a meaningful story, a narrative truth in the form of a fairytale as opposed to a record of facts, to capture rich details such as experience (Benjamin 1973).

A "methodological pluralism, or multi-methodology" (Goulding et al 2017) form the bases of the artificial folklore framework; how practitioners have deconstructed an existing fairytale to apply it to the different roles they see in FM, how they have constructed a fairytale of their own choosing at a collective level and then finally, at an individual level. This has been done though workshops, online activities and face-to-face research sessions, aligning to the rich variety of folktales, which have stemmed "from the freedom given to each narrator to alter the functions and tasks within the fixed schema" (Zipes, 1983, pg. 5).

Three main service streams were identified in chapter two: consultant, service provider and inhouse FM manager. These three distinctions will be used throughout the different phases of the research. These different approaches are illustrated in figure fourteen and supported by appendix six, and will be detailed as this chapter unfolds.

Figure 14: Data Collection Approaches

Phase	Title	Approach
1	Deconstruction Workshop	One tale – Rumpelstilskin- is deconstructured by the particiapants using individual worksheets, but within a face to face workshop to assess reactions and answer any questions
2	Colloborative Online	A story spine format is used to guide the particpants through the creaton of a fairytale. This is online to increase the possble participant base, and also allow a full range of different fairytales to be utilised
3	Individual Lived and Reimagined Interview sessions	A series of individual interviews that capture not only a lived experience tale of FM but also allows a more dialoguic reimagining by allowing the participant to chose and discuss a fairytale
4	Ghostwriting	The three different stages will be summarised into one fairytale that represents each service stream.

It has previously been analysed how the Grimm brothers (1785-1863) shaped the stories they collected (chapter three), capturing not only the tales themselves, but also what they meant at that period. They analysed a nation, whereas this study seeks to scale down this approach to an organizational practice. Essentially what the Grimm's did in 19th century Germany, this study aims to address with 21st century UK FM. "Organizations do possess a living folklore … its vitality, breadth and character can give us valuable insights into the nature of organizations, the power relations within them, and the experiences of their members" (Gabriel 2000, pg. 22).

As such, all the participants represent FM practitioners, who are positioned as storytellers with the understanding that "when narrators 'create' stories, they reveal relationships and build up meaning, as much for themselves as for those listening" (Petit et al 2011, pg. 395). The fairytale elements represent a ‘narrative truth' (Hatch & Cunliffe 2006), where the validity of the story is made by the connection of the teller to the tale being told, allowing the teller to express things that may not otherwise be acceptable: “poetic licence is the prerogative of storytelling….we

gain access to deeper organizational realities" (Gabriel & Griffiths, 2004, pg. 114). This 'science-in-fiction' approach (Djerassi 1998) aims to capture the world of a secondary service by allowing an exploration outside what is prescribed and ordered (Zipes 1983).

4.1 Research Approach

This section details the role of the researcher, with recognition that "no matter how we stage the text, we - the authors - are doing the staging. As we speak about the people we study, we also speak for them. As we inscribe their lives, we bestow meaning and promulgate values" (Richardson, 1992, pg. 131). As illustrated in chapter one, the author has experience in both working as a facilities manager across a range of sectors and roles, and at the point of data collection, held a role as a lecturer in the one UK University that taught this as a specialism through a business school. This is judged as strength to support the nature of the research, not only helping position the research as a fellow traveller (Kvale 1996) to the participants and support access to practitioners, but also in terms of the passion, interest and understanding of the discipline across many different lenses. In this manner, it aims to reduce the researcher-practitioner divide (Vo & Kelemen 2017), in support of the practitioner experience held by the author.

This also supports the folkloric approach in that "folklore fieldwork is intrinsically a collaborative process between the researcher and participant" (Bronner 2017, pg. 85), representing an esoteric approach (Jones et al 1988).

The works of Weber (1922) are influential, supporting the idea that truth can become manufactured, manifesting itself in terms of rationalisation, and becoming visible in the large bureaucracy (see section 2.3). This is seen as an important part of organizational existence, but it subsists only as an element in a wider rhetoric, which includes absurdity (McCabe 2016), emergent and irrational actions that together all form a collection of organizational micro-stories. Therefore, the role of semi-fiction is utilised in the belief that truth is a source of deliberation rather than rational thought (Trubshaw 2002). "Narrative truths do not claim to be absolute or eternal, but they do have an extraordinary ability to generate both enlightenment and emotion" (Gabriel & Connell, 2010, pg. 508).

The aim of the research is innovative and concentrates on the participant's point of view, instigating and collecting individual fairy-tales. This storytelling follows a critical management pathway (as illustrated in chapter three), with recognition of the multi-vocal and therefore paradoxical elements they contain. "Folklore is usually regarded as a reflection of the inherent

features of a culture and as an element adapting to culture rather than as an element moulding people's behaviour" (Virtanen 1986, pg. 227). In this way, the ability to hold many aspects of truth (Argyris 2008) is recognized, and this fluidity underpins this research, answering Cairns (2003) call that "we must accept that human beings do not consistently hold to a single, incontrovertible 'truths' (pg. 99).

The strong influence of social construction is evident throughout the research, in line with the belief that people flex identities via social construction, casting themselves into characters and roles. Language, and therefore lore, is creative in giving form to reality as opposed to being solely literal (Cunliffe et al 2004). The storytelling method (detailed below) allows the participants to create another 'world' (Buckley & Kenney 1995), building a frame in which specific plots, characters and therefore archetypes are given definition within FM. In this way, "storytelling is the transformation of analytical thinking - it takes us onto a more imaginative level, it a fuller expression of our experience and our perspectives" (Collison & Mackenzie, 1999, pg. 39).

The participants were encouraged to define and control the event, creating a virtual and safe identity - as events are socially constructed, this is artificially constructed within a socially accepted boundary. This interpretative stance is also applicable to the researcher. Although it is the *verstenhen* that is the focus, it is recognized that the researcher plays an integrated role within it: "even a successful theory of knowledge will remain, so to speak, the theorist's own view, reflecting his or her position in the world" (Buckley & Kenny, 1995, pg. 36), which is supported and strengthened by the practitioner experience.

It is this realisation that pushes the research towards the social constructionist philosophy, supporting that "social realities, identities and knowledge are created and maintained in interactions, and are culturally, historically, and linguistically influenced" (Cunliffe, 2008, pg. 201). This theory has led to the methodology, which creates artificial folklore that captures moments of such realities within a fairytale, comparing how the narratives are constructed around specific events and archetypes to expose deeper realities to the practice. By the creation of an artificial folklore framework, it allows aims to follow a research approach stated best by Gabriel:

> "As imaginative researcher, we must generally discover our own compromises between the pleasure principle and the reality principle, between adventure and method,

between standing on the shoulders of giants and find ways to exercise out peripheral vison and let ourselves see things other than those right in front of us" (2015, pg. 730).

4.2 Data Collection Method: The Creation of Artificial Folklore

In essence, the participants representing the FM industry were asked to focus on fairytales as a reflection of their experience and view of working within FM. The analysis of chapter two revealed the fictions and multiplicities of FM, and so the unifying factor sought here to establish them as 'folk' (Gabriel 2000) was that all participants voluntarily identified themselves as FM practitioners.

The literature review indicated that, as a support service, FM is increasingly reliant on relationships and perception as it supports the cast of *imagined communities* (Dale & Burrell 2010, pg. 37) of organizational life. The methodology therefore builds in a way to embrace the different socially constructed realities that make up theories of a workplace (Berger & Luckman 1966), or organizational practice, offering a way of addressing some of its features above the dominant managerial and organizational approaches.

The use of familiar fairytales characters align with Moxnes and Moxnes (2016) deep roles, supported by organizational archetypes (Kostera 2016) to unlock an understanding of FM's storied spaces. This approach allows for the flexibility of organizational identity which is "constructed and reconstructed through a dynamic interaction in which a person is 'cast' in an identity by others, seeks to project an identity to the outside world and takes on (or enacts) behaviours, symbols and stories of an identity" (Beech 2011, pg. 286).

The artificial folklore framework as developed therefore takes account of this, allowing the FM practitioners to cast their roles within a fairytale setting. This offers not only an opportunity to redefine or reinforce their managerial identity, but the individual stories and characters within them, offering a way to explore multiple realities, capturing for that moment the different actors and their voices. The fairytale format also lends itself to this endeavour, with the recognition that stories are often fragmentary in nature, "*no* story can be the *whole* story" (Baskin 2008, pg. 2, italics original). The BME (Beginning/Middle/End) format that is so explicit within a fairytale with its familiar features counteracts this, providing a mechanism to simplify a complex entity (Zipes 1997).

This narrative research method is a quite literal interpretation of the works of O'Connor, who proposed that "the researcher identifies plots into which the organizations and its members

actively write themselves (as primary characters), as well as plots that they are written into (as secondary characters) by competitors customers… and others" (2002, pg. 38). Fairytales specifically, as a short story, is seen as a succinct tool to capture the lifeworld of FM (Rotmann et al, 2015). This is supported by aligning to the principles of 'narrative collage' as proposed by Kostera 2006, which is a collection of fictitious stories created by the interlocutors.

The term artificial folklore was referred to earlier, which is a term created by the author to encapsulate this original research approach. Within chapter three, an exploration of organizational storytelling was completed, and the concept of fairytales within folklore was presented. Within this, the spoken nature of fairytales was highlighted, in line with the role of the audience. Essentially, fairytales come from a history of oral transmission, where the tales changed to meet the demands of the audience through the role of the storytellers that dispersed them. This meant there was no single author to the tales, as "they were transformed by the narrator *and* the audience in an active manner though improvisation and interchange to produce a version which would relate to the social conditions of the time" (Zipes 1979, pg. 33). In this way, fairytales continued to hold universal appeal due to these collective contributions that organically spanned the ages before being fixed in a written form.

This organic and multi-vocal element that places such importance on the role of the audience is limited within this research. Here, the audience and the researcher are synonymous. The creation of the fairy stories have been instigated for a purpose and produced in relation to a specific request rather than being captured organically without time constraints. Essentially the research material collected was not "encountered in their natural states, but are presented and performed for the benefit of an outsider" (Gabriel & Griffiths, 2004, pg. 116). The research element separates the stories from being a literary fairytale, which is created by a single, recognized author to imitate in form, style and function (Ashliman 2004), and so the term artificial folklore has been introduced to help place the stories within a new, research-based context.

The creation of the term artificial folklore has been used to address two main issues. Firstly, the term *artificial* clearly acknowledges the additional elements that have been added to instigate the tales. The link to a falsehood is recognized, although here the connotation aligns with the established term of Artificial Intelligence (AI). In this context, the implication is not that the intelligence is questionable, but it is merely an indication that the source is not naturally organic. The intelligence itself remains authentic. The terms artificial folklore therefore follows this precedent as it is propositioned that the stories are representative of a longstanding tale,

and are the result of an “active participation of the people who control their own expressions” (Zipes 1979, pg. 14). The use of the fairytale framework is just a means to capture them at that moment in time. The authenticity of the tale remains, it has not been pulled from its context, or functioned politically or economically (Zipes 2005) but used as a tool for further understanding.

Secondly, this acknowledgement clearly moves the folklore as presented away from areas such as ‘fakelore’ (de Caro 2013). Where there is a strong argument against the existence of an authentic or original tale (Zipes 2005) due to the transformations from each telling, there is a distinction to be made from that of fakelore. Fakelore is "a synthetic product claiming to be authentic oral tradition but actually tailored for mass edification" (Dorson 1963, pg. 94). There is also no aim to purposely rearrange the traditional tales, fundamentally changing them to create new social meanings such as in fractured folklore (Zipes 2000), or to use the tales “to oppose, re-imagine, subvert, invert, deconstruct or satirise elements of fairytales” (Calvin & McAra 2011, pg. 1), as held within the broad genre of anti-tales

Artificial folklore also recognises the fluid nature of the research, both from an organizational view of abstract boundaries (Rippin 2013, Kociatkiewicz and Kostera 2014) and the nature of folklore itself. This is highlighted in the role of the researcher, audience and narrator, which are intertwined. Rather than a research limitation, this is highlighted within the title artificial folklore, and is positioned as echoing the oral history as the receiver of the story becomes the transmitter, reinterpreting and creating the next evolution of the study. This underlines the philosophical understanding (section 4.1), where research is seen as a "dialogic process where researchers are never neutral in their attempts to write about the lives of other people” (Rhodes, 2000, pg. 511).

Current FM practitioners were the targeted participants, and a website was built (fmfairytales.wordpress.com) detailing the research. This generated a link, which was placed on FM professional social media pages asking for volunteers, and this was supported by email requests to recognized FM companies. The supporting university ethics process was upheld and detailed the different stages, allowing the participants to prepare for the research session. This preparation was designed to be light touch, and optional, to increase participant willingness, and so this element was designed into the research. The callout is illustrated in appendix five, where the different options and stages are identified. The participants were asked

to consider their story of FM, if they wished to, ahead of the session, and were also made aware of the ten fairytales (detailed below and within appendix three), should they wish to consider any alignment. In line with qualitative research, it was the quality of the stories rather than the amount of material that was collected (Gabriel 2000) that was deemed important, and so a research window was created that spanned four months. The application of a deadline not only encouraged responses, but also allowed a firm timeline for the research to be established.

Permission was also given to run a short workshop for practitioners who were attending a university course in FM, with a firm clarification that taking part was voluntary and used for research purposes only. At all points, participants were asked to forward the details of the research across their own FM networks in a snowballing technique (Saunders et al 2016), with the only selection criteria being that they identify themselves as being an FM practitioner.

It is recognized that asking a professional to write a fairy story might have been perceived as unusual and this element was utilised rather than viewed as a disabling factor. "Experiencing [which is key to how this research understands storytelling] is about taking inspiration from distractions and surprises to make us live up and change our ways of life" (Bærenholdt, 2016, pg. 395), and the research request was phrased in a way to trigger an element of intrigue, and surprise within its approach, helping engagement. By targeting busy practitioners, and trying to seek their insight into their world, there is a recognized pull on elements borrowed from the attention economy (Bainbridge & Finch 2009). This generally falls in terms of communication and knowledge management, but in this context was used to engage the research participants. It recognises that attention is a scarce resource, and the people are sensitive to factors affecting their professional survival (a possible issue identified in chapter two). It aimed to minimise distractibility in terms of engagement with familiar symbols and stories, and the curiosity that the research, on the surface, presents. Lastly, it recognized the power of engaging people, and securing their commitment to the research by presenting the avenue for them to create their own stories, but also in a safe environment and with an element of co-creation.

Replies to the initial callout were correlated, and all interested participants were then contacted and asked to sign a consent form, with confidentiality being ensured at all stages. The scope of the analysis held a focus on the practice of FM rather than FM within one specifically targeted company, and so this wide and general targeting of the FM market as a whole removed possible received restrictions such as organizational and budgetary hierarchies. However, consideration of the wider environment is acknowledged, following Zipes' (1979) teachings that any analysis

of folk tales must take into account several factors. These are identified and matched to this research in figure fifteen:

Figure 15: Context Markers

Context requires:	Mechanism employed to address context:
Background of the narrators	Although each participant remained anonymous throughout the research, they were asked to self-identify with one of the three labels: service provider, consultant or in-house manager, as these were the main roles as identified in chapter two. This was used in both the deconstruction and construction approaches, although in the later approach, further details were requested
Background of the community	The fluid and evolving nature of FM is detailed within chapter 2
External environment	The UK has tentatively came out of a global recession, leading to many firms downsizing that has affected FM directly. However, the rise of outsourcing, especially within the public sector, has benefited the sector but had the negative association with the practice being just a procurement method, as seen in section 2.3
Perspective of the collector	The collector and the researcher are dual roles, and this has been addressed within the research approach 4.1, and again specifically in the limitations section (9.3)
Reason for collection	The 'artificial' nature of this type of folklore is recognized, with the collection of the tales being used for research into the current state of the FM profession.

(Ref\; Author as developed from Zipes, 1979, pg. 36)

In terms of an overall methodology, developing a framework to capture fairytales as an understanding of the nature of a chosen discipline (i.e. FM) is not, in principle, very different from many streams of qualitative data. Collecting data and interpreting it creates a narrative, and a vigorous approach involved the development of a storyline (Saunders 2016). Indeed, this point is emphasised by Silverman (2011), who states that "when one reflects on how much of qualitative data … takes a narrative form, as indeed do research reports themselves, that the analysis of the fairy tale stops to look like an odd literary pursuit" (Silverman, 2011, pg. 78). The following section details the approaches that were utilised to collect the data.

4.3 Stage One: Deconstruction

The first method chosen to understand the viability of using fairytales to shed light on the current state of FM within the UK was a workshop that focused on one fairytale. Its aim was to establish not only reactions of the FM practitioners to the seemingly unrelated, yet well-known fairytale, but to establish if there was identification with the storyline and the characters it represented. As such, this stage also represented the initial part of the inductive, interactive approach (Saunders et al, 2016) as key insights were generated that affected the individual storytelling stage of the research.

First, a fairytale needed to be selected, and the tale of Rumpelstiltskin was chosen. This decision was influenced by Smith & Simmons' (1983) research, in which this extended metaphor appeared organically by participants detailing the turbulent development of a new organization. Here the four characters were mapped across to the different departments to navigate the ambiguity and complex emerging identity, as it was actively used by participants to describe their situation and serve as a tension release.

A short tale with four characters, Rumpelstiltskin tells the story of a poor miller who lies to the King, saying his daughter can spin straw into gold. She is promptly imprisoned overnight to complete the task, or face execution. In her anguish, a little man -Rumpelstiltskin- offered to help in exchange for three items across the three nights of the story, reflecting the power of three that is dominant across fairytales. On the third night, he spins the straw into gold to save her life in exchange for her future firstborn child, which is agreed. Rumpelstiltskin gives the now-Queen three chances to guess his name when the child is born, as she is now reluctant to keep her promise. On the third day, the Queen is able to guess his name on the third try as the King overheard Rumpelstiltskin's premature celebrations when out hunting. The story ends with "'the devil told you that!' the little man screamed, and he ran off full of anger and never returned" (Zipes, 2014, pg. 181).

The major protagonist of this tale is the daughter, "a young woman from the lower classes, who is generally exploited by her father; the king who marries her; and the little demonic man who tries to take advantage of her" (Zipes, 2013 pg. 285). She is positioned as the underdog, both in terms of being female and her class status, but she is not however completely powerless, having a great talent in terms of spinning. This was of great economic importance before the industrial revolution, as it was often used as a test to assess the suitability of marriage in rural communities, with a good spinner being able to marry well and therefore rise in social status

(Zipes, 2000). In this way, spinning was used a tool of empowerment, in which to “entangle a man and to weave the threads and narrative strands of their own lives” (Zipes, 2013 pg. 286). It was only after the rise of automated manufacturing that spinning became regarded as hard labour, with the majority of the industry being completed in male-dominated factories.

It remains that the daughter is only saved by chance in the tale, and she marries the king who threatened to kill her, and so a happy ending for this character does not reflect one of complete choice but of possible compromise (Zipes 1995). In the 1819 edition of the Grimm’s collection, this tale was elaborated so that Rumpelstiltskin tears himself in two at the end, emphasising the supernatural and more monstrous nature of this character, casting a more villainous intention as opposed to the earlier more blurry and comical representations (Zipes 2013). He therefore remains an ambivalent and intriguing character, being a *supernatural helper* (as per the ATU classification) but also blackmailer. As such, the tale reflects the archetype of the *Trickster*-flexing to both positive and negative dependent on audience perception.

The longevity of this fairytale can be seen in its appearance within the first edition of the Brothers Grimm collection, *Children's and Household Tales* published in 1812, but has appeared within written print from 1577 (ver derGeest 2010). This was the version selected, having recently being published by renowned fairy-tale expert Professor Jack Zipes as part of the centenary celebrations, where all the 156 original stories from the 1812 and 1815 editions were translated and published together in one volume (Zipes 2014). It also appears within the Aarne-Thompson-Uther classification, numbered at 500 and sitting within the *Supernatural Helper* sub-category (appendix two). Its durability and therefore familiarity of the character, is illustrated in contemporary fairytales in popular culture, appearing in Philip Pullman’s awarding winning Grimm Tales for Young and Old, 2012. Within the television and film genre, Rumpelstiltskin appeared as a main character in the ABC television series *Once Upon a Time* (2011-2018 running over seven seasons), NBC's *Grimm* (2012-2017 with six seasons) and the DreamWorks Animation Shrek franchise that spawned five box office hit films.

This tale was also selected as the term '*Rumpelstiltskin*' has also evolved as a principle in its own right, referring to the power of using personal names within psychology. In the field of psychiatry, the Rumpelstiltskin Principle is used to reflect the power of naming a condition, and this releases the ability to treat it (van derGeest 2010). In law, the power of a name within a courtroom testimony reflects power and influence: "using attorneys' names in a parallel form of response to questions that begin with our names gives us power. Instead of being linguistically submissive, we can at least be equal. Know the names of the attorneys, judge and

other participants" (Brodsky, 2013, pg. 251). This is also illustrated within popular culture, as illustrated within the Harry Potter franchise where the central evil character Lord Voldemort is referred to as *'He Who Must Not Be Named'*. This emphasises his power and status as something to be feared (Rowling 1997), which ultimately is proven when saying his name allows central characters to be magically located, at their peril, as the story unfolds (Rowling 2007).

The story itself has many elements, which also supported its selection. It represents many of the characteristics that form recognisable fairytales such as the emphasis on the role of three, and the magical elements throughout the story that are not deemed unusual by the characters, such as the central premise of being able to spin gold. The ATU sub-classification of *Supernatural Helpers* aligns to FM within the helper/service provider alignment. The tale is well known across many fields and disciplines and it is therefore not unreasonable to expect the participants would be familiar with it.

The story of Rumpelstiltskin is very complex in terms of the different analysis, but it remains short in length, totalling at 607 words. Within this, there is no clear hero role, and who is seen as 'good' and 'bad' can be subjective in line with the *Trickster* archetype. For instance, is the miller desperate and doing his best for his daughter, or is he a liar and malevolent social climber? Does the daughter make rash promises as a reflection of her desperate predicament, but does her true character come out when she marries her tormentor to become Queen? Is the king being greedy or fulfilling the role demanded of him? And as for the namesake of the story, Rumpelstiltskin, is he toying with the daughter to ultimately steal her child, or does he do everything asked of him only to be deceived at the end? It is the roles of the daughter and of Rumpelstiltskin that fluctuate, especially in terms of power from the start to the completion of the tale. It can be argued that "this is a story of the oppression of a young woman, who is not given the freedom to act available to every male fairy-tale hero. In the end, however, she is heroic, as her endurance and her willingness to cooperate do reach a limit" (Nollendorfs 1983, pg. 292). For these ambiguities, it was deemed a good tale to utilise, allowing enough range of the different roles to be identified by the practitioners, and a possible alignment with a range of different scenarios.

Once the story was identified, a worksheet was developed in order to support the planned workshop. This is illustrated in appendix seven. In order to establish context markers (figure fifteen) specific to the participants within the workshop, the initial question was to establish which division of FM (chapter one) was being represented:

Would you consider yourself an external service provider, internal service provider or consultant? Please circle.

To establish the background of the community, the next stage was network mapping, where the participants were asked to note down all the divisions and people they deal within their working environments. Not only was this designed to allow the research further insight into the different associations held by the FM practitioners, it also allowed the participants to really consider their workplaces and the characters within them, paving the way for the tale to be introduced.

The next stage of the workshop was to allow the participants to read the story accompanied by the following instruction:

Read the attached story, Rumpelstiltskin (Grimm Brothers 1812: Zipes, 2014). Within it, there are four characters: the Miller, the Daughter, the King and Rumpelstiltskin. As you read the story, first identify which character you would cast FM as your experience would dictate, and assign characters to the roles you feel best align with those from your network mapping

This is the crux of the workshop, allowing the fictional characters of the story to be used as a tool to allow the FM practitioners to cast their factual experiences. As such, a supporting table was included in the workshop so this could be recorded:

Figure 16: Deconstruction Casting

4. Please fill in the below table, explaining why you cast the roles:		
Role	Casting	Reason
Miller		
Daughter		
King		
Rumpelstiltskin		

The end question then asked them if they could rewrite the ending, or any part of the tale to better match their FM story, what this would look like, such as the introduction of other characters. This element provided the participants with a wider scope, ensuring the framework provided in Rumpelstiltskin was used to explore their FM understanding as opposed to the plot and characters dictating their views. The analysis of this first stage of the research is covered within section 5.1.

4.4 Stage Two: Online Collaboration

The next stage in forming artificial folklore targeted the collaborative nature of storytelling, linking back to the importance of the roles of both storytelling and audience (Benjamin 1973). "In a traditional storytelling both the storyteller and the audience/receiver belong to the same community and yet this audience is very likely to interpret the tale similar to the storyteller" (Toomeos-Orglaan, 2013, pg. 60).

Here, a fairy story of FM is co-created online by the practitioners. This followed Gabriel and Connell's (2010) experiments using a form of Japanese collaborative poetry called Renga, which also influenced García-Rosell's investigating into the perception of the FM-related role of Corporate Social Responsibility (CSR) in 2016. To support its delivery, the stages of a *story spine* (Adams 1991, Dietz & Silverman 2016) are implemented (figure eighteen), which is also referred to as a fairytale structure (Rotmann et al 2015). Aligning to the structured approach from Propp (1928/68), this provides the guidance for the participant who are then free to concentrate on the content of their chosen tale.

As stated above, the call out for participants was through social media and via snowballing (Saunders et al 2016), through a WordPress site that is illustrated in appendix five. Once participant confirmation was received, this released the ethical form and the questionnaire to be issued (figure seventeen). This was to support the overall context markers of the storytellers as investigated in Zipes (1979).

Figure 17: Participant Characteristics Questionnaire

	Question
1.	Gender Male Female
2.	Age <26 26-35 36-45 46-55 55+
3.	How long would you say you have worked in FM? <5, 5-10, 11-15, 15+
Considering your experience of FM to date, and not just your current role:	
4.	Would you consider yourself to be a: Service provider Inhouse provider Consultant?
5.	What sectors do you predominately associated yourself with?

	Public Private Third
6.	Would you align your brand of FM to be: Hard FM Soft FM Total FM Other
7.	What best describes your level of responsibility? Board, Director, Executive level, Senior management, Management, Tactical, Operational

Ref: Based on Ling and Toh, 2014

The above form then allowed the assignment of an anonymous number to be used throughout the task to identify the participants. Internally, this permitted the researcher to identify between the three main roles of service provider, inhouse provider and consultant. To help establish context, and support the visual nature of fairytale character projection, all the participants were sent the character booklet (appendix four).

An opening sentence of "*Once Upon A Time there wa*s or "*In a Time When Wishing Still Did Some Good"* was provided with an invitation to write the opening paragraph. This was accompanied with instructions to provide the fairytale context and central character. These were to be done individually and sent to the author, who then released them altogether and asked the group to vote on the preferred opening by ranking them in order of preference.

When the introduction was agreed, participant number 1 is asked to write the next section that began "*And Every Day",* which helped set the stage for the normal activities that will change. This was issued back to the researcher only, to protect anonymity. This section is then added to the introduction, and shared with the group, so it was clear to all participants how the story is developing. Participant 2 received additional instructions, writing the next section that started *"Until One Day"* which introduced the inciting event, and the disruption of normal activities. Again, this is sent to the researcher to preserve anonymity, added to the previous section and shared out across the closed group. Participant 3 is given the paragraph start *"and because of this"* which opened the beginning of the change, and the start of the journey. This opening of *"and because of this"* was then continued until all the participants had written a paragraph. Participant number 2 is then asked to write a section starting *"Until finally".* When this is received, a call was placed out to everyone to write a conclusion starting *"And ever since that day"* in order to develop the message that is so often found within fairytales. As with the

introduction, this element is voted upon via ranking, with the result being shared across the group.

Figure 18: Collaborative Story Stages

The Story Spine	Structure	Function	Participant
Once Upon A Time	Beginning/ Initial Situation	The world of the story is introduced and the main character's routine is established	All write this and vote upon the favourite
And Every Day			
Until One Day	The Event/ Story Plot	The main character breaks routine	Participant one
And Because of This	The Middle/ Action Start/Start of Quest	The consequences of breaking the routine. It is unclear if the main characters will come out alright in the end	Participant two
			Participant three
			Participant four
			Participant five
			Participant six
Until One Day	The Climax	The main character embarks upon success or failure	Participant Two
Until Finally	End	The main character succeeds or fails, and a new routine is established	All write this and vote upon the favourite

Ref: Adapted from Parkin, 2010, Gabriel and Connell 2010, Garcia Rossell 2016, Propp 1928/68

By individually introducing a dilemma and passing it on to another participant, this method allows a plot to organically develop across the group. Each segment is approximately 200 words as a guideline, allowing a reasonable amount of detail but still maintaining the 'shortness' of a fairytale. Ultimately, this 'negotiated narrative' (Watson 2000) results in a final tale

"whose diverse meaning and silences can be challenged, contested and critiqued" (Gabriel and Connell 2010, pg. 520).

This technique replaces the dialogue between the teller and the listener/perceived audience with a relationship that is formed between the participants who "decide, step by step, which knowledge was to be retained and which messages were to be transmitted" (Petit et al, 2011, pg. 401). The role of the researcher was limited in terms of co-creation but is evident in terms of administrating the judged paragraphs and ensuring all voices are considered. There was no direct involvement of the researcher in the creation of the tale itself, an area, which may be considered a weakness of the individual construction technique as detailed in the previous section.

Once the tale was completed, it was followed by a telephone semi-structured interview. This followed a reflective theme (Dietz & Silverman, 2014), aiming to capture the thoughts of the participants not only of the end story but also of the collaborative process. To guide this, four key questions were designed:

- Tell me your opinion on the story that was created
- What do you think the story says about the practice of FM?
- Tell me about the experience of creating the story
- What do you think you will take away from this experience?

The data produced by this approach, and its later analysis is analysed in chapters five, six and seven.

4.5 Stage Three: Individual Interviews

The deconstruction of a fairytale as demonstrated above led to an understanding of the FM community. This provided guidance on the next element of the artificial folklore approach, which targeted stories being individually constructed. This framework was developed from both organizational storytelling (Czarniawska 1998, 2004 Gabriel 2004, Kostera 2008, Rhodes 2000, Booker 2004,) and folkloric sources (Propp, 1968, Greimas 1966, Zipes 2011, Dundes 1980) and counteracted many of the issues encountered in the deconstruction approach. The framework offered enough freedom for the participants to tell their story clearly without it appearing as being too leading in terms of the research objectives. It also provided an academic robustness that recognized the level of interpretation that this innovative and qualitative folkloric approach entails (Trubshaw 2002). As such, the construction framework that was

developed contains several stages, which were explained to the participants to achieve informed consent, and allow any preparation each individual felt they wished to complete (appendix six). Each session ran lasted approximately an hour and all were recorded and later transcribed to aid analysis.

To start the session, a quick introduction was completed, re-confirming that all the data collected was to be used for research purposes only, and that it was perception rather than right or wrong answers that were the driver. Due to the researcher/audience role, a brief overview of the researcher's own story was related. This was a useful icebreaker, but also established a shared history and helped develop a rapport (Dundon & Ryan 2009) in that the researcher also held FM practitioner experience.

The initial stage of the session was the completion of a basic questionnaire, which was designed to capture individual details and initiate the start of the research session. As this construction method was a more detailed, individualistic approach than the deconstruction technique, these details were captured to reflect the background of the narrators. This is a specific element discussed by Zipes (1979) in terms of establishing context, and is illustrated earlier through figure fifteen. This element was brief, as it was mainly collected in case it helped shed light on possible story variations during the analysis section, helping to reinforce the innovative element of the study.

To produce a solid framework, elements of the biographic-narrative interpretative methods (BNIM) have been utilised (Wengraf 2001). Within this two-pronged tactic, the participant tells an uninterrupted story of 'lived experience' which is considered as the official story. This is then followed by a second stage, where the participant is asked to create a fairy story that reflects their experience using a developed framework. "This specific intertwining of imagined and real gives the fictional component of the narrative a sense of plausibility and the factual component a personally approachable, yet 'magical' aura" (Shearer, 2004, pg. 826). The structure behind this approach aligns as the second story sometimes contradicts the official story "certainly always qualifying it and making the material much richer" (Wengraf 2001, pg. 5). As such, the research as presented here focuses on this second story, the reimagining of FM, which is designed to capture the perceptions and implicit knowledge (Klein et al 2007).

Lived Experience Story

As stated, the experiential story was not the focus of the research, but was inbuilt to allow each participant to position their FM story in a more familiar format and therefore allow a better

connection to the reimagining stage that was the main element. As such, the participants were asked to relay a story that reflected their experience working in facilities management, with the initial briefing documents stating this to allow each participant to consider what they wished to say.

A series of prompting questions were also on hand to help the participant recall a story with the recognition that some participants may have found the open question of '*tell me a story'* "limiting as opposed to liberating" (Czarniawska 2001). These were developed from a framework from Gabriel's 2000 publication (pg. 138):

- Can you recall an incident, which was widely discussed between yourself and your colleagues?
- Can you recall an incident that made you laugh/concerned/sad/proud etc.?
- Are there any special characters in your organization /practice of FM?
- Are there any parts of the buildings or other locations you associate with specific incidents?
- Can you think of an incident that sums up what it means to be part of this practice?
- Can you think of an incident that you discussed outside the workplace, with your partner or friends?
- Can you tell me about your first role in FM/compare to current role?

This approach was underpinned with reference to the Critical Incident Technique (CIT), where the participants were free to decide on the incident, thereby revealing which areas are important by being memorable and meaningful (Ramseook-Munhurrun 2016).

During this section, the researcher remained quiet; noting down any questions that required clarification, but this was only completed after the participant told their story in full. To help facilitate the next section, notes were also made to highlight the particular narrative incidents (PNIS), to help pinpoint a fairytale typology that was beginning to emerge. As such, specific attention was not only paid to a plot line, but the setting, characters, symbols and overarching themes in line with the basic plot typologies demonstrated in appendix one.

The Fairytale Reimagining

This lived experience story then provided the foundation for the fairytale element to be introduced to the participant. As this was viewed as the most unconventional element, it was important that it was presented when the participants were more relaxed with the overall

interview process (Butler et al 2014). Where the factual story was based on a more monologue approach, this section was more interactive but care was taken to position the researcher into a role more akin to that of the audience as opposed to being involved within the fairytale story itself. As such, the ownership of the tale remained with the participant, who was the storyteller, allowing them to freely create their perceived narrative truths (Enninga & van der Lugt 2016).

The folkloric framework consisted of both a narrative and pictorial element (Stiles 2004), to align with the visual nature of fairytales. As seen in figure eleven, fairytales represent a wide genre, and are constantly evolving and so a reference point was required to identify the most appropriate tales. To establish this, a desktop analysis followed by a workshop with practitioners was completed. The desktop review followed a chronological approach, where the most commonly known collectors and then literary authors of fairytales were listed alongside their associated fairytales. To aid identification of fairytales as opposed to the wide field of folk narratives, the ATU classification system was utilised (figure eleven), with all the tales falling under the fairytale/magical classifications numbering 300-749.

Appendix three details a screenshot of this process, starting with the four classical fairytale writers and their stories Charles Perrault (1697), the Brothers Grimm (1812-1864), Hans Christian Anderson (1820-1875) and Andrew Lang (1844-1912). This provided the initial grounding of the oral tradition becoming literary, but also spans a good deal of time and geography. To account for the visual element of fairy stories, the Ladybird Well-loved Tales (1964-1990) were also tracked. Modern, literary writers were then added to provide balance and modern context. To align with the mainly UK based participant pool, UK writers were chosen to help ensure familiarity, although they are all leading authors of their time, and they represent a wide variety of approaches and re-imaging of fairytales. These were Naomi Mitchison (1936), Angela Carter (1979) Roahl Dahl (1982, 1989) Neil Gaiman (1999, 2014), Philip Pullman (2015), Terry Pratchett (1991) and Michael Faber (2005)[3].

The list was then cross-referenced to fairytales that have been mentioned in any FM literature (both academic sources and online corporate sources). The desktop analysis was then concluded by ranking the fairytales to illustrate the most dominate tales across all the different categories. From the forty-one that were originally identified, those with less than seven occurrences across the above criteria were excluded, leaving twenty-eight.

[3] For further details across these authors, please see The Oxford Companion to Fairy Tales (2000) edited by Jack Zipes

A workshop was then held in order to validate these findings, and to establish the tales that were recognized within the FM field. To do this, the twenty-eight stories were listed in a data-sheet, with the request to rank them in terms of *Very Familiar* to *Not at all Familiar*. Twelve FM practitioners (one consultant, four service provider and seven inhouse FM) agreed to fill in the form, during a break session in an FM course they were undertaking.

This ranking allowed a further round of cross-referencing, with a final top ten familiar fairytales emerging[4].The individual characters from each tale were then identified and pictorially represented (appendix 4). This was used as a visual aid to allow participants to connect to the narratives, engaging them with the research, but also allowing a deeper connection by enhancing empathic understanding and generalizability by connecting directly to their embodied knowledge (Goulding et al 2017)). The images were selected from Ladybird Well Loved Tales Collection (1964-1990) which led the version of the fairytales used. This collection consists of 27 tales all retold by Vera Southgate but with different illustrators across the series which ran from 1964-1990. Some of the original tales from this series have gone into republication to mark the fiftieth anniversary. Not only are these the most mainstream, visual images of fairytales within the UK, it aligned with the age demographics of FM practitioners within the UK who are aged between 40 and 60 (BIFM demographic report, 2015).

In terms of recognized research approaches, it has been influenced by the *persona* technique, where "imaginary characters are created to represent real groups of people, which are understood as abstractions or caricatures' of people's perceptions of their own roles, or the roles of other around them" (Elvey et al, 2013), and that of Figurative Character Image-elicitation (FIC), which was developed by Butler et al, (2014). The later approach utilises images of a person or a face, but is inclusive of cartoon-style diagrams, and it is represented here by the use of specific fairytale characters. This then helps to create a level of ambiguity between the 'realness' of the image and a familiar outline which encourages participant sense-making. This introduction of visual materials has witnessed a growth within organizational and management studies (Hyde et al 2013, Hoykinpuro & Ropo 2014), and is an inherent part of the nature of fairytales.

Before the framework was introduced, it was clarified that this was a re-imagining (Carter 1979) of a fairytale, and so the original plot could be varied. Not all the characters needed to

[4] It was noted that the story of Rumpelstiltskin, used in the deconstruction approach, appeared within the fairytale selection workshop, but was listed at position eleven from ten, which meant it was excluded from the framework for the construction element

be assigned, and others can be added at any point, depending on the requirements of the participant's story. They did not have to represent a department or person, but could represent anything they allocated to the associated characteristics (i.e. the pumpkin in Cinderella). The ten tales and associated characters are illustrated in figure nineteen, as linked to the ATU fairytale categorisations.

Figure 19: The Top Ten Fairytales and Associated Characters

ATU	Subcategory	Fairy story	Other Characters
310	Supernatural Opponents	Rapunzel	Mother, Father, Witch, Prince
333		Little Red Riding Hood	Mother, Granny, Wolf, Father/Woodcutter
327		Hansel & Gretel	Father (Woodcutter), Stepmother, Witch
328		Jack & the Beanstalk	Mother, Butcher, Old Woman/Good Fairy, Ogre, Ogre's Wife
410	Supernatural or Enchanted Relatives: Wife	Sleeping Beauty	King, Queen, Frog, Fairies, Bad Fairy, Good Fairy, Old Woman (spinner), Failed Princes, Old Man (storyteller), Lords & Ladies, Cook, Scullery Boy, Maid
425	Supernatural or Enchanted Relatives: Husband	Beauty & the Beast	Older Sisters (x2), Father/Merchant, Beast/Prince, Wicked Fairy
510	Supernatural Helper	Cinderella	Father, Step/ugly sisters (x2), King, Prince, Fairy Godmother, Rat/Coachman, Lizards/Footman x2,
531		Goldilocks & the Three Bears	Father Bear, Mother Bear, Baby Bear
545		Puss In Boots	Millar's Son/Marquis of Carrabas, King, Princess, Ogre, Mowers, Reapers

709	Other Stories of the Supernatural	Snow White & the Seven Dwarfs	Snow White's mother/ the Queen, Stepmother/Queen, King, Seven Dwarfs, Huntsman, Prince

Ref: Ladybird Well Loved Tales (1964-1990)

The established cast they identified earlier was used as an elicitation method to assign the main characters of their fairy story. A series of open questions were asked to begin to build the story:

Given your experiences of FM, is there any one character or fairy story that you have an affinity for?

Can you tell me why you have chosen that?

Allowing a character or a fairy story to be chosen allowed a freedom of the narrative truth to unfold. The visual element enabled the interviewees to use their own language to describe the story and how it related to their experience of FM, capturing their perceptions and providing a frame. As the story progressed, several prompt questions were available, such as confirming what role they had allocated FM and who else in their story they would like to cast in what character. In this way, the fairytale alignment was preserved, being "both free and controlled at the same time: free (for the narrator must at every moment choose the continuation of his story) and controlled (for the narrator's only choice, after each option, is between the two discontinuous and contradictory terms of an alternative" (Benson 2003, pg. 38).

This re-imagining of a fairytale allowed the specific storyteller to reference their own version of the tales in recognition that the stories are subject to personal judgements (as demonstrated in the different versions of tales as analysed within chapter six). Each story developed orally, with the participant using the visual tools and the audience (researcher) utilising the story framework to help develop the story where required. In this way, the folklore element of the artificial folklore was preserved. The storytellers experience formed the tale, and the role of the audience was highlighted to form an evolving, experiential tale within the moment. This oral tale was then later written down, aligning to the literary tale tradition.

4.6 Stage Four: Ghostwriting

The final stage in the artificial folklore framework (appendix six) combines all the previous data analysis from the deconstruction, collaborative and individual construction approaches to allow a single fairy story for each of the three different FM sub groups to be created. In this

way, fairytales are not only used to facilitate data collection but also as analytical tool, employed to detect and (re)construct meaning. “It would appear… that after reading a fairy tale, the reader invests the real world with the constructs of the tale” (Zipes, 1982, pg.312). The reoccurring patterns and motifs that constitute folklore (Bronner 2016) form the character position and plot of each tale, which will then be ghostwritten.

The practice of ghostwriting has been described as the “practice where a researcher engages with a research participant and, as a result, creates a new text that both tells a story of the participant and implies the involvement of the researcher” (Rhodes, 2000, pg. 514). In terms of the title ‘artificial folklore’, ghostwriting serves many purposes. The artificial element is represented by the fact that all the tales and repetitive motifs were pre-existing in order to be captured in the designed research; there is an argument that their explicit nature was instigated by the research, and therefore did not occur organically. The ghostwriting technique neutralises this by aligning the origins of folklore in that they have no single true author, and arguably have at their heart a birth of collective creation that is multi-vocal. “Any name that becomes attached to the written version of the tale -[such as] Charles Perrault ….theoretically points to the transcriber of a pre-existent narrative and any named source in a collection is again simply a representative narrator of a pre-existent narrative” (Benson 2003, pg. 19).

These short fairytales then represent the storylines and character positioning across FM, capturing a unique insight which represents the collective experiences which are “communicated and institutionalised through repetition” (Rhodes & Brown 2005, pg. 174). These collective voices are the FM participants, but also highlights the role of the researcher as the ghostwriter, which must be noted. It is positioned that all research, particularly qualitative approaches, contain a mechanism in which the research acts as a collector and editor of stories (Kostera 2006), applying frameworks to make sense of a wide variety of data and ambiguity. This approach follows this established protocol but makes the role of the collector and transcriber more explicit (Zipes 1983), underpinning an ethical position (Rhodes & Brown 2005) and reflective awareness (Kelemen & Rumens 2012) within the overall research.

This exchange also recognises the role of semi-fiction, acknowledging that “the frontier is still difficult to trace as fictional stories are made from real events (producing an effect of reality), while real events are told often added with many fictional elements” (Breton 2009, pg. 187). This approach emphasises this as a research strength, allowing the pattern and archetypes of FM to be revealed fully. The fairytale then creates the space to reframe the stories of FM, mitigating the role of academic privilege and existing hierarchies within data collection

(Kelemen et al 2017). It also removes the participants from their daily discourses and creating new conversations (Ford, 1999), and new understandings of this secondary service.

4.7 Concluding Section

As stated (chapter two), the world of FM involves complex contractual, interpersonal and temporal relationships. To achieve the aim of further understanding FM within the UK, the framework as presented captures both the lived, factual stories but with a focus on the further reflection with fairytales. This use of fiction (Rhodes 2001) allowed a freedom beyond bounded rationality, permitting a truer reflection of FM to emerge. Fairytales were chosen as the method of data collection, corresponding to a contemporary revival in modern culture, but also because of their ability to simplify situations but still maintain a rich, thick description (Geetz 1973). “Its figures are clearly drawn; and details; unless very important, are eliminated. All characters are typical rather than unique ... [although] the fairy tale’s deepest meaning will be different for each person, and different for the same person at various moments in his life” (Bettelheim, 1976, pg. 13). This provided a relatively consistent framework across four stages using the creation of artificial folklore to understand FM by seeing it from the perspective of those who belong to that culture (Buchanan, 2010). In short, "familiar stories are always the best" (Lindahl, 1997, pg. 265

Chapter 5 - Investigations

"*I think the witch is possibly a big dark cloud of fear, hatred, resistance to change, something cultural in there. It is more of a manifestation of something … their biggest fears, worries, maybe of temptation, a devilish character in the business… luring them in" (C4)*

"Goldilocks probably doesn't speak Bear" (SP1)

"I am the fairy godmother!" (1H4)

This study seeks to unlock the patterns within the FM storied space (aim one), and uncover the FM archetypes (aim two). The data collection combined scientific, fact-based information with art-based methods by the introduction of the fairytale framework, across a range of approaches, forming artificial folklore (aim three). By doing so, it adds inspiration and evokes interesting associations (Czarniawska 1999) in terms of what FM is, by positioning FM practitioners as the storytellers of their practice. This creates a healthy understanding, with the factual recollection aligning with the fictional casting, with one method leading the other (Knowles & Cole, 2008).

This chapter details how the three designed data collection process: deconstruction, collaboration and the individual interview sessions as detailed in the previous chapter were analysed, with each approach taken in turn. The participant numbers and the FM divisions they represent are detailed in figure twenty:

Figure 20: Overall Participant Numbers and FM Divisions

FM Division	Deconstruction/ Collaboration	Fairytale identification workshop	Individual Construction	Total
Consultant	1	1	4	6
Service Provider	2	4	7	13
Inhouse FM	4	7	8	19
Total	7	12	19	38

The detail from these stories was analysed to uncover repetitive patterns and recurrent motifs (Tatar, 1987) that are synonymous with fairytales and thematic narrative analysis (Reissman

2008, Saunders et al 2016). This is the foundation that creates an understanding of the current collective identity of FM, their storied spaces and archetypes that supports the aims of this research.

5.1 Stage One: Deconstruction Analysis

As detailed earlier, this initial workshop asked a range of FM practitioners to consider the tale of Rumpelstiltskin, using it to cast different roles within their work environment to the characters in the tale. This fictional element allowed the participants the freedom to use the story to project the realities of their practice in a safe format, but also revealed how they viewed their roles by utilising the ambiguity of the characters within Rumpelstiltskin as explored in section 4.3.

The participants were all attending a university course in FM, which specialised in organizational communication. As such, they identified themselves as being FM practitioners as opposed to being labelled as such by the researcher. The class of ten were briefed as to the nature of the research, which was voluntary and held during a break time. Six agreed to participate and were given the worksheet as illustrated in appendix seven. In line with the planned approach, names were not requested in favour of occupational divisions. As such, the research group reflects the view of three in-house FM's, two service providers and one FM consultant. To aid analysis, they are coded as DIH1, DIH2, DIH3 for Deconstruction Inhouse participants one through to three, DSP1and DSP2 for Deconstruction Service Provider one and two, and DC1 for Deconstruction Consultant. All direct quotes from the workshop are declared in italics.

The network mapping was used to establish the working environment of the practitioners and then as a later framework to cast the characters of Rumpelstiltskin. Despite the three divisions of consultant, service provider and in-house provider, there was substantial overlap in the network mapping. The full responses are illustrated in figure twenty-one, with the substantial areas of overlap highlighted in grey.

Figure 21: Network Mapping

DC1	DSP 1	DSP 2	DIH1	DIH 2	DIH 3
Administrators	Unions	Space Management			Head of FM
Receptionists		Helpdesk			
Contractors		Contractors		Contractors	
Cleaners	Cleaners	Cleaners	Cleaning		Cleaners
Security	Security	Security			
		Catering	Legal		
Delivery drivers		Hospitality			
Residents		Visitors	Staff		Staff
Clients	Buyers Clinical directors Nurses	Senior managers			
Builders					Engineers Painters Joiners
I.T	IT director IT Project Manager		IT		
Marketing			PR Communication team		
Finance	Accounts Finance director Operational director Commercial director				
Suppliers				Suppliers	
Competitors			Competitors		
	HR Director	HR	HR		HR
			Health and Safety		Health and Safety

Taking the consultant network map, there is a range of both operational and strategic (supported by the analysis illustrated in figure three) contacts identified, ranging from the cleaning function to the finance directors. The range of functions recognized is varied across both hard (contractors/delivery drivers) and soft FM (cleaners, receptionists), and would reveal that the role of a consultant in this context is multi-functional with no clear single area of focus. Finance

and competitors are functions that are both declared, illustrating the importance of these factors in the role of a consultant, and this contractual nature of FM is emphasised by the absence of HR, which was present in the other responses.

The external service providers align closely with that of the consultant, but with a less overall strategic element. HR, cleaners, security and end users dominate this category, indicating a focus on the relationship nature of FM. The main difference within this category is the roles of Finance and IT, which dominated one response and was absent from the other, again indicating the different focuses of FM at service level provision.

The largest group represented within the workshop was that of inhouse providers. Overall, the number of contacts declared here is greatly reduced from that of their external counterparts, with one participant only reporting two networks, that of contractors and suppliers. This indicates a closed network with limited scope, and a notable absence of any end users. End users here are identified as staff by the other participants, and would indicate on the surface a distinction between FM as internal members of staff, and of the rest of the organization that they view as more recognized 'staff' members. The identification of PR, Communications and the Head of FM within the other participants positions FM here as having wider connections outside the operational scope that is the main dominating theme presented by the inhouse operators.

Front line operational staff are identified across the board, with aligned internal departments such as Finance, HR and IT also being represented through the majority of the responses. End users were identified as an external entity such as visitors, and internal as staff in others. In this guise, they are represented as an umbrella term with their role fluctuating accordingly. Overall, the network map shows a consistency in service provision, with the different focus aligned to the different contractual agreement between the external, consultant and inhouse FM teams. This would indicate three different storied spaces existing across the discipline.

By completing this network mapping, the participants had also simultaneously created their cast for the fictional tale to be introduced. As discussed, the tale of Rumpelstiltskin is short and contains only four characters, but these can be interpreted as to their benevolent or malevolent nature in line with the binary nature of archetypes (Kostera 2016, Moxnes & Moxnes 2016). To analyse this section, each re-casting story is taken in turn and analysed in reference to the basic plot typologies (appendix one). As the tale of Rumpelstiltskin remains constant, the typology framework was utilised to establish key elements in the re-telling: who was positioned

as the main protagonist, the representative archetype, how the plot was perceived i.e. if this changes due to the viewpoint of the chosen protagonists, the emotions that are generated, and its typology. As a whole, this would indicate how the practitioners view FM within organizations. This was then compared to the factual mapping. Finally, the individual retellings are analysed as a collective.

The Rumpelstiltskin Consultant

Story one, representing a consultant (DC1); cast the two main roles of the daughter and Rumpelstiltskin within facilities management. The daughter is seen as the FM consultant who is expected to deliver what many consider unachievable, by *"creating something from nothing"* (DC1). The element of luck, a dominant feature of fairytales is also referred to, with *"finding the solutions to key issues sometimes by chance"* (ibid).

The role that the FM consultants identified with is the Good Daughter/Princess (Moxnes & Moxnes 2016). In this deep role, there is a recognized skill that is well respected and sought after, and yet her salvation comes by chance. This also aligns with an imbalance within the *animus* and *anima* archetypes, with the *animus* being largely absent.

Rumpelstiltskin is the front line FM, and the element of invisibility is highlighted by this casting despite that fact that this represents the most physically present FM function. They *"deliver what is asked of them- sometimes in impossible situations- and they are unnamed"* (DC1*).* It is not clear if this relates to IH or SP provision. Rumpelstiltskin is not cast as the villain in this tale, favouring the supernatural helper casting, and alignment to the *Trickster* archetype. However, the deep role of spiritual helper/false prophet (as illustrated in figure thirteen) show the darker side of this character. He is supernatural in his invisibility but has great power to achieve all that is asked of him, without any thanks and ultimately to his detriment.

The Miller and the King are both allocated the external role of the FM client, having the never-ending power to demand these impossible solutions, wanting *"more and more constantly*" (DC1). The Miller, as the client, has unlimited and legitimate control of FM as the father figure, who is willing to use his daughter as a commodity without giving much consideration to any ill-effects his actions many have on her. This villainous side to the client is emphasised by their dual casting as the king, who again holds a position of legitimate power in his constant and often unrealistic demands.

The plot is therefore focused on the never-ending needs of the client and the FM's eternal role of being subservient. There is no happy ending for FM within this tale, as this remains in the domain of the client, who are the only ones within this retelling who have received what they wanted despite their dark deep roles (Moxnes & Moxnes 2016). The emotions that this casting generates are sorrow, pity, anger and blame. By comparing this to the network map, where a large range of characters were identified, the main focus as perceived by the consultant was the FM delivery arm, an invisible yet skilled force that was at the mercy of only one contact - that of the client. This would position the Consultant tale of Rumpelstiltskin into the *tragic* categorisation (appendix one), surrounded by dark characters.

The Rumpelstiltskin Service Provider

The first external service provider (DSP1) cast FM as the miller within the tale, with the alignment that FM, like the miller, is very poor and has therefore been reduced to the current predicament of using his daughter as his last remaining resource. There is no malevolence displayed here, rather more desperation as he is forced "*to sell the family silver"* (DSP1). The statement to the king about his daughter's ability to spin straw into gold is therefore an example of not deception, but the idea he is "*hoping for a miracle"* (DSP1). However, utilising the deep roles, the actions of this character would reflect the negative father archetypal role (Moxnes & Moxnes 2016), aligning to the archetypal *Shadow*.

The role of the daughter is assigned to Inhouse FM, who would liaise with the external service provider in terms of the original contract and ongoing service level reviews. They are the daughter, reflecting their initial *"lack of control at first"* (DSP1), but as the story evolves, they realise the power that they hold, which was originally underestimated. This would indicate a lack of awareness from the internal client function, but a willingness and ability to learn from the changing landscape, evolving *"to be become very powerful at the end*" (DSP1), moving from being a miller's daughter to the Queen. In archetypal terms, this represents a balance of the *animus* and *anima*. Along with this perceived shrewdness is the strong recognition of luck-that the help that was received was not planned and a result of providence.

The character of Rumpelstiltskin is assigned to the client, who *"want the treasure"* (DSP1). This indicates an element of being unobtainable, the service they want may not necessary be the one that was bought by the client. It also carries with it connotations of unreason and inflexibility but this is counteracted by the fact that *"the rules kept changing"* (DSP1), reflecting a fluctuating and confusing environment. This element of powerlessness also aligns with a lack in the *animus* archetype. In the tale of Rumpelstiltskin, this is aligned to the three

exchanges between this character and the daughter and would indicate possible communication issues with the internal client and the end users, exasperated by the initial powerlessness as associated with the client at the beginning of the tale.

The lack of control prescribed to the client/inhouse FM provider through the casting of the daughter is not clear. With the service provider FM allocated to the poor miller, it is unlikely this issue of power stems from a private service provider hired in as an expert and exploiting internal systems, but rather this is powerlessness in the face of the internal pressure of finance, as illustrated by the casting of the king.

The last role of the king is attributed to the Director of Finance. This casting is very rich in its terminology, emphasizing his unreasonable nature and demanding *"blood out of a stone (money)",* with endless *"cost saving [like a] dictator"* (DSP1). This casting is the clearest archetype present in this story. The characters of the miller and Rumpelstiltskin could be argued to be ambivalent, but their actions align to the *Shadow* archetype. It is the internal FM as the daughter who aligns most to the hero archetype, facing many obstacles along her journey but is ultimately successful. The King is clearly cast as the villain.

This tale had the addition of other characters, displaying how this service provider would seek to alter their story. In this retelling, the daughter/internal client would not be powerless from the start but would have additional help in the form of procurement who would negotiate on her behalf for better initial terms and provide a further level of understanding. This is a point of interest as although this tale is written from the perspective of the external service provider who is cast as the downtrodden and desperate miller; it is the inhouse client that receives the additional help. It could also be argued that this represents how this practitioner positions FM, as accepting the situation. Another layer of protection is also allocated to the daughter/client in that they received security to stop Rumpelstiltskin's involvement, which is also rendered unnecessary by the empowerment properties of Procurement. This does illustrate that this character, the client, are more villainous that the initial reading, but also effectively removes their potential mischief-making from the tale.

In terms of the basic plot typologies (appendix one), the external service provider does not see themselves as the main protagonist, who is the client. Inhouse FM is the daughter who is then positioned as the hero, as the story unfolds. From this viewpoint, the emotions associated are pride and admiration as the protagonist gains this power, casting the tale into the *Epic* category. However, this is the Service Providers' tale, and from their viewpoint, they remain as the

destitute miller, with a deep role of a bad father, evoking a certain degree of sorrow and pity that is more associated with the Tragedy categorisation.

This would align with the factual network mapping in that the service provider noted many roles aligned with the inhouse company and very little associated with the service provider company itself. This would support the vision of the external FM receiving little support and resources, symbolically represented by the miller. The most dominant function is finance, with the accounts director, finance director, operational director and commercial director all being mentioned, illustrating their collective power base and dominance within this tale.

Service provider two (DSP2) also positioned the daughter as inhouse FM, possibly aligning with the powerless characteristic displayed by this character in the tale: "then she was locked in the room where she sat and wept" (Zipes 2014, pg.181). This is emphasised by the casting of their role as external FM as the miller. Unlike the passive role, as displayed in DSP1, they are actively *"offering service they cannot provide"* (DSP2), which does have the indication of a more malicious and therefore villainous character with a dark *Trickster* archetype. The King is cast as senior management of the service provider company, with the front line staff assuming the role of Rumpelstiltskin. The participant only detailed the reason behind the casting of the miller/DSP1 character, making it difficult to analyse as opposed to project, and so further reference to the network mapping was required in this instance. This revealed an emphasises on the front line staff, such as the helpdesk, cleaners, security and catering, which would indicate the level of focus this element has on the world of DSP2. This would, at a surface level, reflect the possible importance of this function, and align with the more malicious side of Rumpelstiltskin.

The application of the basic plot typologies would move the main protagonist to the DSP2, with its association with the Miller, as this was the only character that was allocated supporting information. This would generate emotions of possible aggression, aligning the DSP2 as a trickster, indicating an overall story plot with that of a *comedy*. Where DSP1 saw their role as service providers as powerless in the miller role, with admiration of the inhouse teams, here the service provider tale presents themselves as the dark *Trickster*, a deceitful entity. However, it is noted that this participant provided little information to support this analysis in comparison to the rest of the tales submitted.

Overall, the external service providers' casting of Rumpelstiltskin presents a picture of this role being either powerless or borderline malicious within their story projections. The hero role is

most closely associated with that of the internal FM provider, who is powerless but gains status as the tale/contract unfolds. The villain takes the guide of senior management, pinpointed though the function of the finance department.

The Inhouse Rumpelstiltskin

This category represents the biggest sector of FM as represented in the workshop. The main protagonist in the tale, the daughter, is not represented by a department in the first retelling of Inhouse Provider 1 (DIH1), but rather manifests its characteristics through the building that FM is charged to manage. This imaginative association positions both the daughter in the tale, and the building within FM delivery as the product, and as such, is the physical manifestation of FM that demonstrates the skills and charms of service delivery, ultimately allowing *"her to get her happy ending*" (DIH1). Rumpelstiltskin is the main character that this inhouse storyteller aligns to, who is seen *"to offer hope and kept his word, got no recognition and disappears at the end"* (ibid). It is therefore clear that in this casting, Rumpelstiltskin is not the villain but the secret hero of the tale, looking after the daughter/the physical environment. He is transparent in his contract, and fulfils his obligations but has no happy ending despite his honesty and work. There is an exclusion of the game-playing nature of this character found in the original tale (Zipes 2014), therefore aligning with the *wiseman* deep role and the *sage* positive archetype.

In similarity to the previous retellings, both the miller and the king are interpreted as more wicked entities, with the miller *"lying to get what he wanted to get a return or to get noticed"* (DIH1). As the original tale has the miller exchanging his daughter for the king's favour, this aspect was focused upon, resulting in this storyteller casting the role to the procurement manager. The king who is *"greedy, demanding, powerful and unrealistic -a dictator"* (DIH1) is seen as representing the senior management team.

In this tale, there is a clear dichotomy in the delivery arm of FM, the daughter and Rumpelstiltskin who are skilful and honest and that of the internal hierarchy of procurement and the senior management teams - those who are not considered to be part of FM but who FM answer to. Where this storyteller has no happy ending for their role, the product of the service delivery -the building- does speak for itself and stands as the real recognition of the service.

An addition in this story comes in the form of a kings' guard, who protects the daughter/the building that is FM's ultimate purpose: *"so the miller (procurement) would not have be able to sell a false story- they would act as an audit role to validate any data"* (DIH1). Despite

procurement and senior management taking prominent roles in the casting of Rumpelstiltskin, there is no mention of these departments within the initial network mapping, although it is interesting to note that competitors are highlighted. This category only appeared in one other map- that of the consultant. Uniquely, this network map made reference to Communications and PR, and taken with this association with competitors, may indicate that the pressure to outsource inhouse FM provision may be the underlying theme to this interpretation of the tale, with procurement seen as the villain of the piece and assuming the *shadow* archetype.

The main protagonist of this tale is interpreted as Rumpelstiltskin, who is represented by the DIH1, and is cast as a helper that honest but receives no recognition to the point of invisibility. As such, the emotions are once again linked to sorrow, pity and fear, placing this re-imagining into the *Tragedy* genre of story typology.

Taking the main protagonist, the daughter role, and analysing the second inhouse tale (DIH2), reveals the symbolism to the front line FM staff. This is specifically identified as the service provider staff who are seen to have *"little control, receives instruction [has no] choice"* (DIH2), Despite that, they still are able to negotiate a good deal that is suitable for them. Rumpelstiltskin is again cast to an external entity, that of the service provider senior management who provide the front line staff under contract (the daughter). Here, they are described as being able to *"provide the service but demands something in return. Did as instructed, allows for negotiation and change"* (DIH2).

The two remaining roles of the miller and the king are cast internally, to the senior FM manager and the director respectively, and both are positioned negatively and aligning to the *Shadow* archetypes. The miller *"offers something that isn't deliverable when trying to impress a superior"* (DIH2), who is the director/king who in turn "*looks for the final output but not the process to achieve it"* (ibid). The author of this tale also associated characteristics to the four roles, with the miller/senior FM manager and king/director being declared as *"bad",* the daughter/external front line staff as *"good"* and the overall service provider/contractor as *"mixed".*

The participant representing the inhouse FM viewpoint chose not to give the inhouse FM a specific role in the fairytale, indicating a voiceless symbolism. Due to this, the main protagonist of the story remains aligned to the original, defaulting to the daughter and therefore the role of the front line external staff. Here, the protagonist sets out to on a quest, "facing many obstacles along the way" (Booker 2004, pg. 69), as an unwitting *Adventurer* archetype. The emotions

generated by this protagonist are one of admiration, placing this tale within the *Epic* category (with the sub-category of the *Quest*). This cast as utilised to re-imagine the tale of Rumpelstiltskin provided much richer detail than the network mapping, where only two departments were identified, that of contractors and suppliers. By analysing the story, it would indicate a focus on the external FM sector, supported by the storyteller's perception that this is 'good' where the internal FM is at the opposite side of this spectrum. However, the fact that the storyteller's direct role in the tale was omitted cannot be ignored, casting a slight question over this categorisation.

The final inhouse provider (DIH3) cast the daughter as the client/ end user, taking a different interpretation of the story. Here, the daughter *"has a task to do but needs FM to be able to complete it"* (DIH3). Correspondingly, Rumpelstiltskin is moved to the main protagonist role and takes the form of FM, who *"does all the work in background but gets no reward"* (ibid). This tale links these two characters together, but places the power within FM as they are an essential component to the success of the daughter, but this is not given any recognition by the client/daughter who accepts the help but does not acknowledge it. The miller and the king are again cast in the *shadow* archetypes, with the miller being marketing and sales who *"promise everything without checking to see if it can be delivered"* (DIH 3). This indicates that this is not an intentional mislead, but one possibly rooted in ignorance. The king is senior management who *"sees something that isn't valuable but can be made valuable at no cost-wants more and more"* (ibid). This aligns to the insatiability as illustrated in the tale, where "the king found the entire room filled with gold, but because of this, his heart grew greedier" (Zipes 2014, pg.181). This tale is more insular-looking that the reimagining that went before it, there is no mention of any external influence, and this is reflected in the network mapping. Once again, the two main characters of marketing/sales and senior management do not appear within the initial factual mapping. This tale positions Rumpelstiltskin as the main protagonist, but the plot is one of "misrecognition which is often underserved" (Hatch & Cunliffe 2006, pg. 199), generating emotions of sorrow and pity aligned to the overall category of *tragedy*.

Taking the Inhouse FM Rumpelstiltskin as a collective, there is a dominant picture of FM as the character of Rumpelstiltskin, who is portrayed as a good, heroic character in that his intentions are good and his behaviour is honest -he is clear on the service that he can provide and completes the tasks as promised. This aligns to the Spiritual Helper /Wiseman deep role (as illustrated in figure thirteen) and the *Sage* archetype.

However, this holds no recognition, and indeed, is to his detriment, leading to an unhappy ending for FM. Evidence of hierarchical power influencing FM's position is seen in the role of the king, which is cast as senior management across the board, indicating a fundamental misunderstanding of what FM is charged to do, and how it is therefore not regarded as having strategic importance. The idea of getting no reward and no acknowledgement for the good work done is strongly apparent. The senior management team that FM answers into was cast unanimously as the king, which was deemed to be a powerful yet greedy character, ignorant in how process are achieved and representative of the *shadow* archetype. The daughter's role is cast to the front line staff and end users, who have little power and are reliant on the services of the in-house practitioners.

The FM Rumpelstiltskin

The flexibility demonstrated in the ambiguity of the tale of Rumpelstiltskin allowed the different storied spaces of FM to be captured. These were mapped across as illustrated in figure twenty-two, with the grey highlighting which role the storyteller cast themselves as.

Figure 22: Deconstruction Casting

	DC 1	DSP 1	DSP 2	DIH 1	DIH 2	DIH 3
Miller	**FM Client** Puts FM in a difficult position asking for impossible solutions	**FMSP** Poor with no money Selling the family silver Hoping for a miracle	**FMSP** Offering services they cannot provide	**Procurement Manager** Lied to get what he wanted to get a return or get noticed	**Senior FM Manager** Offers something that isn't deliverable when trying to impress superior (bad)	**Marketing/ Sales** Promises everything without checking to see if it can be delivered
Daughter	**FM Consultant** Create something from nothing and deliver the unachievable Finds the key issues sometimes by chance	**Inhouse FM** Lack of control at first Very lucky Underestimated power	**Inhouse FM**	**The building** Seen as a product, but used her charms and skills to get her happy ending	**FM -Front line staff SP** Little control, receives instruction, no choice, negotiates a deal (good)	**Client/ User** Has a task to do but needs FM to be able to complete
King	**Client** Wants more and more constantly	**Director of Finance** Wants blood from a stone (money), and savings	**Senior Mgmt.**	**Project Board (senior mgmt.)** Greedy. demanding,	**Senior Management (Director)** Power- looks at the final output but not	**Senior Mgmt.** Sees something that isn't valuable but

		Very powerful Demands improvements Dictator		dictator, powerful and unrealistic	the process to achieve it (bad)	can be made valuable at no cost - wants more and more
Rumpelstiltskin	**Front line FM Staff** Un-named staff that deliver what is asked of them, no matter how impossible	**Client** Wants the treasure Rules were changing	**Client**	**IHFM** Offered hope and kept his word, got no recognition, disappeared at the end	**FM Consultant** Can provide the service but demands something in return. Did as instructed, allows for negotiation and change (Mixed)	**IHFM** Does all the work in the background but gets no reward
Rewrite Options	N/A	Third party to negotiate for the childlike procurement. Bigger role for security to stop Rumpelstiltskin	N/A	Inclusion of a king's guard so the miller would not be able to sell a false story- they would act as audit role to validate any data	N/a	N/A
Typology	Tragedy	Tragedy	Tragedy	Tragedy	Epic	Tragedy
Archetype/Role	Good Daughter/ Princess *Anima* (lack of *animus*)	Bad Father/ Devil *Shadow*	Bad Father/ Devil *Dark Trick Shadow*	Wiseman *Sage*	Good Daughter/ Princess *Adventurer* (view of SP)	Wiseman *Sage*

Ref: Booker 2004, author

This approach asked the FM practitioners to deconstruct the story of Rumpelstiltskin in order to reflect their occupational world. Each story is analysed above to reflect the different areas of the practice they work within. Taken as a whole, each story can be cast back into the main tale itself - one fairy story that can help understand the practice as a whole - containing the different characters and divisions. The in-house facility managers identify with the role of Rumpelstiltskin, interpreting him as a fair character that is clear in what he can deliver, is open to negotiation but has no recognition and is helpless in the face of senior entities. This does not

however make them powerless, as the daughter, need him in order to survive but it does place FM in a deep role of a helper, albeit a Wiseman (Moxnes & Moxnes 2016) and archetypal *Sage*.

The miller is the external service providers, over stretching their promises, making the client (daughter) lucky to survive because of their actions. This could be aligned to the veneer FM that Varcoe and Hinks (2014) warned about within chapter two, the *Shadow* archetype. The motives behind this differ, with one version relaying the desperate situation of the miller who is selling everything he has to survive, *"hoping for miracles"* (DSP1). In the other tale, the miller's intentions are more deceitful and aim to exploit the Inhouse FM. Both external service providers' tales illustrate the precocious nature of their practice and how reliant they are on the inhouse FM for survival. There is also a hint of admiration towards the inhouse FM, as this function is predominately cast as the hero in the service provider's retelling.

The FM consultant claims the role of the daughter. The unrealistic demands they face are well emphasised, and they find their way through utilising knowledge, but also luck. They remain anonymous for the most part, and remain at the mercy of the miller and the king, who dictate their actions and constantly demand more. The tale of Rumpelstiltskin as cast through FM eyes creates three storied spaces but identifies a common theme of oppression and endurance (Nollendorfs 1983) but not necessarily of a happy ending.

It is understood that this is a generalisation from a small sample, although the academic analysis of chapter two supports many of the empirical findings. Clear patterns such as the issues of impossible tasks with no recognition or suitable reward and the dominant role of finance are apparent. Despite representing three of the main roles within the story, FM remains the underdog in the majority of tales, a dominant story plot of *tragedy*. They have limited power and aligning to the operational reality, with the strategic goal remaining a fantasy. Elements of liminality are apparent in all the retellings, but is most dominant within the inhouse FM tales. This may be a dominant theme within this type of FM, but may also indicate that the consultant and service providers accept this as a condition and therefore this element is not emphasised.

This initial approach in which one fairytale was pre-selected and then deconstructed and recast by the practitioners, as opposed to constructing a fairytale of their own invention, offered an insight into the feasibility of the approach, as it is easier to work with an existing document as opposed to start afresh. This exercise in data collection also proved a useful tool in designing the construction phase of the research. Although the researcher was available to answer any questions, further contact with the participants at an individual level would have helped clarify

some of the responses, to understand fully the meaning that each participant attached. The end request of an alternative ending or reworked tale needed more time to be considered, and although this was an effort to move away from the prescription of a preselected tale that practitioners needed to slot into, it was not answered.

The researcher was available to answer any questions, and feedback on the process was requested to establish how unusual a request the fairytale approach was perceived to be, and the participants appeared to be comfortable with the approach. At this point, it was noted that these practitioners were being asked to complete this research within an academic rather than their usual professional setting. However, each participant seemed to enjoy the experience, and the later analysis of the worksheets offered a snapshot of the different perceptions of FM as forecasted. This indicated that using folklore, specifically fairytales, represented a useful framework in which to discover the storied spaces of FM (aim one) and their character archetypes (aim two). The combination of factual network mapping and then fictional casting worked in synergy to produce a fuller picture than use of metaphors alone would permit. This approach allowed a different way of looking at the whole, with the framework providing an insight into those parts held within it (Smith & Simmons, 1983).

5.2 Stage Two Collaborate Online Analysis

The collaborative approach aimed to recruit six volunteers to contribute, as detailed in the different stages as illustrated in appendix six. This was done by utilising the WordPress site that also detailed the individual storytelling interview option (appendix five). Its aim was to allocate the power of the storyteller directly into the hands of the participants, as they negotiated the narrative as it evolved through the different viewpoints (Petit et al, 2011). The characters, plot, emotions and overall typology (appendix one) were completely within the participants control to create individually, but as a continuation of the previous entry. The introduction and conclusion were to be voted upon, emphasising the freedom of the writers but also the collaborative nature of the end product. This also allowed the rejected and silenced (Gabriel & Connell 2010) to be captured to provide a robust overview of the FM industry.

The initial call out for participants resulted in a very favourable response to the individual, interview based data collection approach, but with little interest in this more collaborative approach. To bolster this approach, an additional 92 personalised invites explaining this particular approach were emailed out, utilising the individual connections within the professional LinkedIn network.

This resulted in one story introduction being submitted, and this is captured below. Due to the lack of numbers, the full approach as planned was deemed unfeasible, and as such, the approach utilised within the deconstruction data collection was employed. This offered a consistency in research approach, but also reflects the planned initial stage of analysing 'Renga' (Gabriel & Connell, 2010). The lack of response of this approach is then also considered.

The submission is the introduction (stage one, figure eighteen) as provided by an inhouse provider, a male aged 55 plus. Mainly associating with soft FM within the public sector, he held a position at an executive level and held over 15 years plus experience within the FM sector. The story as received is illustrated below, with the pictorial element being part of the original submission.

Figure 23: Constructed Inhouse Tale

Once upon a time… there was a team that worked in a really challenging environment, facing huge budgets cuts, wanting to be a corporate landlord but facing resistance from the senior management team, wanting to let cost effective and efficient contracts but struggling to understand the requirements of the 4 departments it serves, the head of property is equally perplexed, sitting in another department and not having the strategic overview of activity across the estate, which is causing huge problems as individual departments seek to try to generate income by letting property or space without clear controls.

It was a department that wanted to embrace modern technology, bring innovation into the workplace but faced resistance to change from all quarters and despite every effort it continued to deliver a service that was reliable and made every effort to ensure compliance with legislation.

The head of FM was called 'headless' -they charged around -dealing with stakeholders, both senior and junior, negotiating contracts, monitoring compliance with business rules, legislation and standing orders, recruiting replacement staff both agency and permanent, challenging spend and meeting tough saving targets, meeting internal income targets and driving modernisation and change.

The fairy house above is where we work, the windmill drives power and lights up when its dark -but is there light after dark in this world of challenge and inefficient use of buildings, contracts and manpower?

Where can we find an answer?

The function of the introduction was to introduce the context of the story, and establish the main character's routine. Although this is the only section of the story that was received, it is worth noting its main characteristics in a similar manner to the deconstruction analysis. Inhouse FM is positioned as the main protagonist in their story, but is without any power and not in charge of its own storyline, once again illustrating the imbalance of the *animus* and *anima* archetypes. Other characters such as senior management and four other departments are identified, but FM is subservient to all of them. Not only is there active resistance evident, but also a level of confusion as FM is caught in a power battle between the other divisions. Despite this turmoil, FM is cast in the hero archetype, aware of the hopelessness of the situation but still striving to deliver a reliable and ultimately safe environment for all. There is also an element of *comedy* with the imagery of being 'headless' as they run between reactive situations being salient.

The introduction ends by posing a question, utilising the striking symbolism of light in the dark, positioning FM as being able to literally 'keep the lights on' but not for much longer. Here the emotions generated are that of frustration, but also of determination. There is a drive to succeed but a doubt of success. In this way, it aligns with the tales as told by the inhouse FM in the deconstruction of Rumpelstiltskin. At this early juncture of the story, the plot typology would align closest to a *tragedy*, supporting the story arcs as identified within the deconstruction analysis.

It is recognized that the incompleteness of the story leads to a level of conjuncture, and so to address this level of incompleteness, the lack of response to this research option is addressed. Gabriel & Connell (2010) writing about their own experience of writing a Renga as an academic revealed they found it very difficult, as it requires "very different faculties of imagination, creativity and storytelling than what academics do a lot of the time" (pg. 519). Placing this into the context of FM, chapter two analysed the legacy of the practice as emerging from a background of IT and engineering, which lead to a dominating aspect of the 'hard' services focusing on the physical environment. This is seemingly at odds with the strategic element of FM, which is pushing towards a more people-centric delivery and has relationship management at its core. These differentiations on what the functions of FM are then contributes to the wider identity issue of the practice as a whole.

The lack of response to this approach may indicate that there is still a dominant leaning towards the tangible management of physical environment as opposed to the intangibility people management. Supporting the earlier research using this method, the lack of response may

reflect that there is “no inherent interest in storytelling and narratives…. for example, those with strongly quantitative, statistical and factual leanings, who may not respond warmly to such a prospect” (Gabriel & Connell, 2010, pg. 520).

However, it must also be recognized that the collaborative nature of this approach could lead to anxiety in that participants as “sharing stories in public is not very common and can evoke feeling of fear and shame” (Abma, 2003, pg. 230). This element may have been exasperated if the prospect of producing a cohesive plot was already daunting, and a tragic storyline as seen in deconstruction may not have been perceived as an appropriate tale to share. As full time practitioners, the reactive nature of the role as supported in chapter two and then within the deconstruction analysis, may also have impacted on this proposed research, as the longevity of the approach may have been seen as quite time consuming.

5.3 Stage Three: Individual Interview Analysis

In total, nineteen participants volunteered to take part in this approach, in response to the call out illustrated in appendix five. Each session lasted approximately an hour, with permissions granted by all participants to record the sessions for later transcription. As with the previous stages, a practice label was applied to code the participants, therefore preserving anonymity. The letter C was utilised for Consultant and then numbered in line with the interview sequence within that division, resulting in C1 through to C4. This was repeated for Service Providers - SP1 to SP7, and In-house Providers being IH1 through to IH8. These allocations were used as labels to delineate the different recordings opposed to guiding a sequential analysis in that order.

The initial stage was to assess the research pool in terms of their biographical details to assess how this represented FM (as per chapter two), and this is illustrated in figure twenty-four. A further breakdown of this is detailed in appendix eight.

Figure 24: Participant Details

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19
Gender	Male											Female							
Age	26-35				36-45							46-55						56+	
Tenure	<5					5-10			11-15			15+							
Typology	Service Provider							Inhouse								Consultant			
Sector	Public									Private									
Delivery	Hard FM					Soft FM						Total FM							
Level	Dir	Executive						Senior Mgmt.								Mgmt.			

This would indicate a good spread across the industry. It was slightly male dominated (11:8 ratio), and the major age range was 36-55. The majority length of service was over 15 years, indicating that it is a sustainable career path. There was seven service providers to eight in-house providers, and four consultants. This is in line with the analysis of FM in chapter one which presented the discipline as "one of the most outsourced component in organizations" (Ikediashi et al 2014, pg. 472).

The private sector have a slight lead over public sector representation (8:11). There was no presence from FM within the third sector. Total FM was a slight lead over soft FM, and hard FM has the least declarations, with only four participants. The main level was at senior management level (9), but there was representation at all levels.

In line with the deconstruction phase approach, all nineteen research interviews were separated into their FM sub-categories of consultant, service provider and in-house provider. These were then mapped across in accordance to the fairytale, ATU sub-category, and story typology as charted in figure twenty-five. This allowed the dominant fairytale that represents the storied space in each division to be identified, providing the focus for the analysis.

Figure 25: FM Divisions mapping to fairytale typologies

Consultant:

No.	Fairytale	ATU No & Sub. Cat.	Story Typology
C1	Little Red Riding Hood	333 Supernatural Opponents	Overcoming the Monster
C3	Hansel & Gretel	327 Supernatural Opponents	
C4			
C5	Snow White & the 7 Dwarfs	709 Other stories of the Supernatural	Rebirth

Service Provider:

No.	Fairytale	ATU No & Sub. Cat.	Story Typology
SP1	Goldilocks & The Three Bears	531 Supernatural Helpers	Voyage & Return
SP3			
SP6			
SP2	Rapunzel	310 Supernatural Opponents	Overcoming the Monster
SP7	Little Red Riding Hood	333 Supernatural Opponents	
SP4	Cinderella	510 Supernatural Helpers	Rags to Riches
SP5			

In House:

No.	Fairytale	ATU No & Sub. Cat.	Story Typology
IH1	Cinderella	510 Supernatural Helpers	Rags to Riches
IH4			
IH6			
IH7			
IH8			
IH1	Puss In Boots	545 Supernatural/Enchanted Relatives	Rebirth
IH5			
IH3	Beauty & the Beast		

From the original ten fairy stories (appendix three), only two were not selected during the interviews, Jack and the Beanstalk and Sleeping Beauty, although their story arcs are represented in the *Supernatural Opponents/Overcoming the Monster* and *Supernatural Relatives/Rebirth* categories. To support the analysis of the focal tale in each division, the three fairytales are now analysed.

Chapter 6 - The Top Three Tales

As declared, each of three service streams (Consultant, Service Provider and Inhouse) of FM had a different dominant fairytale. In order to effectively interpret the tales, a fuller analysis of each chosen tale is focused on. In this chapter, the three tales of Hansel & Gretel, Goldilocks and Cinderella are retold, using the Ladybird Classics as a guide. This then allows a detailed analysis of the tale, encompassing the interpretations and evolutions, and a final review of where the tale has surfaced within the current FM literature.

6.1 Hansel and Gretel

Hansel and Gretel are siblings that lived on the edge of a forest, with their poor woodcutter father and stepmother. With food running out, the woodcutter laments their dire situation, but the stepmother has a solution: “I know what we must do” she said. “Tomorrow we will take the children into the forest. Then we must leave them there. They will never find their way home. We shall be free of them!” (Southgate, 1964, pg., 6). The woodcutter is appalled, but she persists, insisting that he is a fool to let all four of them die of hunger. “The woodcutter’s wife gave him no peace, until at last he agreed” (ibid).

Too hungry to sleep, the children overhear this and Hansel sneaks out of the house and fills his pockets with white pebbles. In the morning, the stepmother takes them to the woods to gather firewood, and so Hansel drops the pebbles as they go. The father lights a fire for them, telling them to stay as he and the stepmother go to gather more wood. They fall asleep, and when they wake up, they are alone. By following the pebbles that shone in the moonlight, they return home, much to their father’s delight as “it has broken his heart to leave them in the forest” (Southgate, 1964, pg. 14). The stepmother was not so pleased and scolded them for getting lost.

Before long, food was scarce again, and the stepmother once again suggested getting rid of the children and the woodcutter once again submitted to the plan: “he would rather have shared his last crust with his children. But his wife would not listen to his pleading, and again, he had to agree” (Southgate, 1964, pg. 16). However, this time she had locked the door and Hansel could not get out to collect any pebbles. Instead, he left a trail of breadcrumbs as they were led into the woods. When they awoke this time to find themselves alone, the birds had eaten the breadcrumb trail and they got lost deeper and deeper in the forest.

Just as the children were at risk of dying from hunger and fatigue, a little cottage appeared that was "made of bread and cakes, and the windows are made of sugar" (Southgate, 1964, pg. 24). As they were eating the house, an old friendly woman appeared on crutches and invited them in for a safe night's sleep. The next section of the story deserves an excerpt from the Ladybird edition, not only revealing the major plot line but also the succinct nature of fairytales:

> "Hansel and Gretel did not know that the old woman was really a wicked witch, who trapped children. She couldn't see very well, but she had a fine sense of smell. She could smell children coming. The house of bread and cakes had been built to tempt children in. The witch gave an evil laugh. "These two shall not escape" she cackled. Early next morning, the witch pulled Hansel from his bed, and locked him in a cage. Although he screamed, there was no one to help him" (Southgate, 1964, pg. 28).

Gretel was made to clean the house in a slave-like manner, and prepare huge dishes for Hansel as the witch was trying to fatten him up in order to eat him. Every morning, she ordered him to hold out a finger so she could feel if he was fat enough to eat. Hansel, knowing the witch had poor eyesight always held out a bone. Eventually, the witch got tired of waiting for him to gain sufficient weight and decided to eat him anyway.

Planning to also eat Gretel, the witch ordered her to get into the oven and check it was hot enough. Gretel, having guessed the witches plan, creates the excuse that she is too big to fit into it. "You silly child", the witch said. Look, I could even get in myself!" She bent down and put her head into the oven. Gretel gave her a hard push, and she fell right inside…. Gretel ran to Hansel's cage. "The witch is dead!" she cried. "We're safe. Now I must get you out of that cage" (Southgate, 1964, pg. 36).

Searching the gingerbread house before leaving, they filled their pockets with pearls and precious stones and went out into the forest again. Although it was dark, friendly birds and animals guided them until they found their way home. Here, they were reunited with their father who was overjoyed to see them, as he was now alone as the stepmother had died. Using the money from the jewels, they all lived happily ever after.

6.2 The Breadcrumbs

Hansel and Gretel, like Goldilocks and Cinderella, is set in a family dynamic which represents a stable situation that is thrown into a state of disequilibrium by the addition of a new member

(Tatar 1987). The protagonists are abandoned by the very people put in place to protect them, and as such the tale "raises problems that pertain to the consequences of hunger in poor families, the trauma of abandonment, the depiction of women as nasty stepmothers and witches, survival and the sanctification of paternal rule" (Zipes 2006, pg. 195).

Historically, this tale may have originated from a great famine in the early fourteenth century that spread across Europe. In the UK alone, it is estimated that 10-15% of the population died from hunger and disease (Sharp, 2013), with crimes such as cannibalism and infanticide being evident. Reflecting times of extreme hardship, this tale has an ATU categorisation of *Supernatural Opponent*, indicating an omnipotent malevolent presence that must be destroyed against all odds to secure a happy ever after. As such, the tale of Hansel and Gretel is a story of hunger and hope, cruelty and courage with a final victory creating a "soothing, pacifying tale that touches on issues of abuse and abandonment and provides hope that security and happiness can be found after a traumatic episode" (Zipes 1997, pg. 58).

Hansel and Gretel appears in all the Grimm brothers' editions, with little alteration in the overall story arc. The main difference lies in the mother role, who was declared as the biological parent in the 1812 first edition, but by the seventh edition in 1857, this character became a stepmother. This alteration to a stepmother remains to the present day and is an adaptation to soften the tale, as the thought that a mother would abandon her own children was considered too upsetting for a fairytale, as they became increasingly associated with children (Zipes 2014). However, due to the high rate of woman dying in childbirth in the medieval age, the presence of stepmother and stepsiblings were common in households (Zipes 1979). Perrault (1697) does not record this tale, although the story arc aligns to his version of Tom Thumb, where seven sons are abandoned in the woods by their parental figures (Tatar 2002).

The other main difference between the Grimm version and that of the more contemporary tale is the inclusion of the jewels that the protagonists find in the witches house in the later. However, the Grimm's first edition text does conclude the tale stating that the woodcutter was a rich man. It does not give any further information, but does concur that the mother had died.

Overall, this short tale containing five characters has clear links to an initiation story and therefore a connection to liminality. The protagonists are separated from their familiar home and abandoned into the liminal state of the woods, going on a journey to be accepted back into household. The knowledge of survival skills, twinned with the riches they acquire, changes their roles and earns them acceptance back into the family home. They leave as vulnerable

children and return as victors over evil and with resources to ensure the group's ultimate survival.

Turning attention to the individual characters, the hero archetype is clearly aligned to the sibling protagonists. Hansel saves them both with his plan of breadcrumbs and pebbles, with Gretel then saving them both within the gingerbread house. In this tale there are no gender roles associated with the genre of fairytales, both male and female character are equally clever and survive by outwitting those that would threaten them, which is all the other people in the story. They have no supernatural help, but rather a *Supernatural Opponent,* as indicated by this classification within the ATU category (tale number 327) and an alignment to the *Overcoming the Monster* narratives (Booker 2004). The symbolic monster is defeating their greatest fears, represented by children who are abandoned by their parents and exposed to predators (Tatar 2002).

The stepmother character is only present at the start of the tale. Her death, that occurs when Hansel and Gretel battle the witch, is not elaborated on but is key to the happy return of the protagonists. This role is generally portrayed as a malevolent character, as it is at her insistence that the father abandons the children in the woods, with "poverty providing the basis for the hardness of heart" (Lüthi 1976, pg. 64). However, the children still return home the final time, with the intention of sharing the jewels with everyone, unaware that she has died in their absence. This would indicate that the protagonists have no ill will towards this character, despite her actions against them, allowing the possibility that they "reluctantly comprehend the situation which forces their parents to act as they do" (Zipes 1979, pg. 38). The happy ending of the tale is therefore formed in the creation of a happy and stable family.

The father is also a side character, appearing in the tale only at the beginning and at the end. He is described as being very poor and unable to feed his family. Ultimately, the father is harassed into the abandonment of the children, bending to the force of his new wife. This is true for the majority of the retellings of Hansel and Gretel, where "the mother stands alone as the villain" (Tatar 1987, pg. 36). In some readings, he is also therefore the victim: long suffering and harassed, and strangely committed to at least fulfil his agreement to his partner "he who has begun a thing must go on with it" (Grimm brothers 1857 as quoted in McGlathery 1991, pg. 125).

Symbolically he arguably represents the safe home (Zipes 2006), and as such, he is not held responsible for the abandonment of the children. In fairytale fashion, the children happily

journey home twice. In the final return, the riches the children bring from the witches home means the father benefits from the children at the end, carrying with it the symbolism that the "acquisition of riches or money will solve all their problems" (Zipes 2006, pg. 205)

The villain in the tale, the supernatural opponent who must be overcome to ensure the survival of the protagonists, takes the form of the witch who lives in the gingerbread house within the woods. In comparison to the active role of the supernatural opponents such as the wolf in Little Red Riding Hood, the witch is passive, awaiting the victims to come into her lair by displaying a deceptively harmless and charming role of a little old lady. However, this villain is heartless, representing a role that has the only concern to "look after its own interests at the expense of everyone else in the world" (Booker 2004, pg. 32). The evilness of this role is emphasised by her cannibalism, a taboo that is heightened by the representation of children as lost and innocent. The supernatural opponent, as manifested in the witch has therefore been aligned to "the entire feudal system or the greed and brutality of the aristocracy, responsible for the difficult conditions" (Zipes 1979, pg. 38) relating to the widespread famine at the time of the story's origins.

The strong characters and story arc are supported by striking imagery throughout the tale. Being lost in the dark woods aligns to the confusion and separation held within a liminal state. The phantasmagorias of the pebbles and breadcrumbs are both white, the colour of innocence and naivety. Set in times of famine, the breadcrumbs are also a precious resource and are a common symbol, indicating the idea of being lost and therefore representing a fragile and insecure state. The breadcrumb trail is only used in times of great desperation, with no guarantee of leading them back to safety, or into a different journey to the new and unknown.

The other memorable imagery from the tale is that of the gingerbread house, that appears magically in the forest at the point of most need. However, the sweet exterior is a veneer, and the gingerbread house turns from place of salvation and joy into jail and desperation.

Hansel and Gretel remains one of the most popular fairytales in contemporary culture, as an allegory of how it is possible to "survive in an unjust society and struggle with hope" (Zipes 1979, pg. 39). It has been republished many times within Ladybird editions for children, has been the subject of many operas and been reimagined by contemporary authors writing for both YA and adult audiences, such as Naomi Mitchison in 1936, Roahl Dahl in 1989, Michael Faber in 2006, Neil Gaiman in 2014 and Philip Pullman in 2015. "The wonderful invention of the

edible house, together with the implacable cruelty of the witch and the wit and bravery of Gretel in dealing with her so neatly, make [the tale] unforgettable" (Pullman 2012, pg. 85).

In FM, the concept of Hansel and Gretel has appeared in reference to the management of healthcare facilities and the merging of different clinicians and specialisms within it (Carpman & Grant 2016). This pulled specifically on the imagery of breadcrumbs, to find a clear path in large change programmes.

Exadaktylos & Velmahos (2008) also used the whole tale itself as an analogy for the same circumstance. In this research it was observed that "teamwork, optimism, and some good luck, emerges in this classic German folk tale; the same timeless values are imperative for those involved in the ongoing struggle for change, improvement and the creation of new concepts in patient care" (pg. 321).

6.3 Goldilocks and the Three Bears

The tale of Goldilocks starts with a description of the bears, with the Father Bear being very big, the Mother being medium sized and the baby being very small. The Mother bear prepared their breakfast porridge in accordingly sized bowls. They all went for a walk to let it cool. At this point, Goldilocks, who had long, golden hair was out walking in the woods and came across their little house. She could see the door was open and that no-one was at home, so she let herself in. Having ate no breakfast that morning, she was hungry and so tried all the porridge. The first one in the large bowl was too hot, the second medium-sized one was too lumpy, but the one in the smallest bowl was just right and so she ate it all. Moving round the house, she came across three chairs. The first one was too high for her to sit in, the medium sized one was too hard, but the smallest one was just right. However, she was too heavy for it and it broke under her weight, and she felt sorry. Getting sleepy, she then went into the bedroom where the very big bed was too hard, the medium bed too soft, but the smallest one was just right and so she climbed in and feel asleep.

The bears then returned from their walk, to eat their breakfast. In turn, they all ask "Who has been eating my porridge?" (Southgate, 1969, pg. 34), with baby bear exclaiming that his had been eaten all up. They discover the chairs and question who had been sitting in them, with baby bear saying "Who has been sitting in my chair and broken it?" he asked in a tiny, little voice" (Southgate, 1969, pg. 34). Moving to the bedroom, they ask in turn, "Who has been lying on my bed?" (ibid) until they reach baby bears' bed: "Here she is! he cried, making his

tiny, little voice as loud as he could. “Here is the naughty girl who has eaten my porridge and broken *my* chair! Here she is!” Southgate, 1969, pg. 47, italics original). This woke Goldilocks up, and she jumped out of the bed in fright, jumped out of the window and back into the woods. She was already out of sight by the time the bears reached the window and they never saw her again.

6.4 Just Right

This tale is an oddity out of all the ten original tales, as selected by the FM workshop (appendix three), as it does not appear in either the collections of Perrault (1697) or the Grimm’s brothers (1812-1857). However, it does have alignment with Snow White (which is in all the Grimm’s editions), when the lost princess enters the seven dwarfs home, eating their food and falling asleep in their bed (Opie & Opie 1999). As the story of Goldilocks was not included in these seminal works, it has arguably undergone the most change before stabilising in the current recognisable form as illustrated above.

The literary version of this tale is attributed to Robert Southey in his 1837 collections of essays with an entry entitled Story of the Three Bears, and then again in 1849 in Joseph Cundall’s collection of tales for young children (Opie and Opie 1999). However, a less well-recognized version of the tale comes from 1831 in a book that Eleanor Mure created for her nephew’s fourth birthday in which she wrote down all the tales she was familiar with from the oral tradition (https://owlcation.com/humanities/goldilocks-and-three-bears).

However, the main protagonist is not a young girl with the striking golden hair in these earlier versions. Cundall’s 1849 version has her as a young girl but with silver hair, a possible connection to the grey hair of the old woman in the earlier tales. It is not until 1868 where it is golden, with the full title of Goldilocks appearing in Hassall’s 1904 Old Nursery and Rhymes collection. With the lead protagonist altering in appearance, the role of the character and story arc also has fluctuated into its current ambiguous state. For instance, where the tale had an old woman as the protagonist, there was a clearer link to this being a villainous character. In Mure’s 1831 version, she is a witch-like character who does not escape into the woods at the end, but is impaled on a church steeple. Where the protagonist is portrayed as a young girl, she remains villainous in the fact she represents a naughty and rude child, an intruder who breaks in to private property, damaging and stealing. The consequences of this are demonstrated when she has to face the three bears, but ultimately she escapes free of bodily harm into the wood. The

portrayal of the bears as a family unit empathises their wholesomeness, allowing the dichotomy of good/bad within the four characters.

This tale is indicative of the fairytales use of the rule of three (Booker 2004). With the family unit consisting of three bears, it follows that there are three chairs, bowls of porridge and beds that are tried in succession by the protagonist. This rule of three has led to many interpretations of the tale's meaning, with the repeated actions of Goldilocks highlighting her role as an intruder who cannot control herself, especially when dealing with items that do not belong to her (Tatar 2002).

If viewed as a cautionary tale, it highlights the risks of getting lost and wandering away into the unknown, with the repetitive formula used to reinforce the increasing danger to the protagonist, who is unaware of the peril presented in this strange environment. In this view, Goldilocks is not a villainous character but one rather more representing naivety -she is unaware of the damaging nature of her actions.

Therefore, the protagonist role of Goldilocks is either one of innocent naivety or damaging intruder. What remains is the role of the three bears, who reflect a stable family unit whose house and possessions have been violated by Goldilocks, emphasised by the impact on Baby Bear, the protagonist's peer and whose possessions are therefore affected the most. As the structure of fairytales dictates surface details, there is no overt aggression described in the tale, but their presence scares Goldilocks sufficiently in that she jumps out the window to escape.

In this way, the role of the three bears is that of the *Supernatural Helper,* as indicated by this tale's ATU classification (tale number 531).The bears are supernatural due to their ability to talk, and ultimately are cast into the role of helper, allowing Goldilocks to learn respect for other people and their property. The ambiguity of the tale is highlighted by the use of Booker's (2004) category of *Voyage and Return*, which casts the focus back to Goldilocks as the protagonist, and her specific journey as told within the tale. Once again, as with the tale of Hansel and Gretel, the theme of metamorphosis and liminality is apparent. Goldilocks ventures from home into the dark woods (separation), and finds the house of the three bears. The initial excitement she feels while exploring is replaced by growing tension as the bears return (liminal state), ending with her escape (aggregation). Goldilocks is allowed to return, presumably back to the safety of home, but as a wiser and more cautious character (Booker 2004).

Later interpretations focus on the role of satisfaction contained within the three actions, linking to the 'Just Right' ideology seen in creation of the Goldilocks Principle. Found in wide fields

such as psychology, biology, economics, engineering and astronomy, this represents the element of perfection. The imagery has been specifically used in FM to highlight the physical boundaries that FM often enforce within office settings. For instance, analysing FM's role in policing open plan offices, and making unplanned audits of shared areas can produce the reaction "Who's been sitting in my chair?" (Marmot & Eley, 2000, pg. 35).

The tale itself remains current in UK contemporary culture, with the Story of Pretty Goldilocks appearing in the Andrew Lang collections (1889-1913), and having many editions within the Ladybird Classics (1867-present). Modern reimagining has come from popular culture such as Roald Dahl (1982) and Neil Gaiman (2016).

6.5 Cinderella

The story of Cinderella starts with the protagonist, who lives with her father and two elder sisters. Their mother is dead. Although they were all beautiful, Cinderella's sisters were bad tempered and unkind, so their faces grew ugly. Jealous of Cinderella's kind nature, they made her work from dawn to dusk, fetching coal, cooking and cleaning. She also had to dress her sisters in their fine clothes and brush their hair, while she remained in rags. "In the evening, where she had worked until she was weary, Cinderella had no bed to go to. She has to sleep by the hearth in the cinders. That was why her sisters called her Cinderella and that was why she always looked dusty and dirty" (Southgate, 1964, pg. 6). Although sisters, everyone thought Cinderella was the maid.

The king of the region organised a feast for three days so his son could pick his bride. All the beautiful young girls in the country were invited and Cinderella's sisters could talk of nothing else in their excitement. Cinderella dressed her sisters on the eve of the first ball as they mocked her for wanting to go in her rags. They left her crying by the fire, where her fairy godmother appeared and asked her what the matter was. On hearing how much she would love to go to the ball, own a ball gown and see the prince, the godmother replied "And so you shall, my dear…dry your eyes and then do exactly as I tell you" (Southgate, 1964, pg. 12).

From the garden, she had to pick the biggest pumpkin, which the godmother turned into a carriage that was made of gold and lined with red velvet. The mousetrap was gathered from the pantry, and the six mice within it turned into fine grey horses to pull the carriage. The rattrap was brought from the cellar and the rat within it turned into a smartly dressed coachman. Lastly, two lizards were brought from the garden and turned into smart footmen. The fairy

godmother then touched Cinderella with her wand and immediately she was dressed in the finest pink ball gown with pink satin slippers.

She then set off for the ball, with the strict instructions that she must return home before midnight, as everything would once again transform back to their original state. At the ball, no one recognized Cinderella in all her finery and it was rumoured she was a princess from another country. The Prince was overcome by her beauty and only danced with her all night, not letting anyone else intervene. Despite having the best night of her life, she remembered the warnings of the fairy godmother, and slipped away at quarter to twelve. She returned home where everything reverted to normal and she was once again dressed in her rags. Sitting among the ashes, she listened in silence to the tales of her sisters of a beautiful but mysterious princess who had danced with the prince all night.

The second day of the ball, the godmother appeared again and transformed everything as before, but now Cinderella's dress was even more beautiful with a blue dress and pale blue slippers embroidered with silver. The prince danced with her all night, and Cinderella almost forgot her curfew, hurrying to her carriage at five minutes to midnight. Halfway home, her entourage transformed, leaving her dressed in rags in the middle of a dark and lonely road. Running home, she managed to sit herself by the ashes of the hearth again before her sisters came home.

On the third and final day, Cinderella's dress was the most magnificent yet, gold and silver lace with golden slippers and a diamond tiara. Dancing with the prince all night, it was only when she heard the clock start to chime midnight that she remembered her fairy godmothers' warning. Terrified she would transform into rags in front of her prince, she ran as quickly as she could from the crowd, losing her left slipper in her haste. With the carriage gone, she ran all the way home.

Finding the slipper, the prince went to his father, the king, saying, "no one shall be my wife but she whose foot this golden slipper fits" (Southgate, 1964, pg. 42). And so the king's herald, led by the prince, went through the streets of the city as every lady at the feast attempted to squeeze their feet into the slipper but it was too dainty for anyone who tried. The last house was Cinderella's, where her sisters tried so hard to make the slipper fit they made their feet bled.

"At last, the prince turned to Cinderella's father and asked, "Have you no other daughter?"

“I have one more”, replied the father, “but she is always in the kitchen” The ugly sisters cried out, “she is much too dirty, she cannot show herself”. But the prince insisted and so Cinderella was sent for” (Southgate, 1964, pg. 46). As the slipper fitted Cinderella, the prince looked up into her face and recognized his princess. At this moment, the fairy godmother appeared and transformed Cinderella’s rags into a velvet gown, and the prince picked her up onto his horse, to go back to the palace to arrange their wedding.

The sisters were horrified to find out the beautiful princess at the ball was their dirty sister, and they “were so angry that they were pale with rage” (Southgate, 1964, pg. 50). Cinderella and her prince lived happily ever after.

6.6 The Glass Slipper

This tale is the most complex of the three selected stories, with a more developed plot and eight character types being declared. As with the tale of Goldilocks, this has an ATU category of *Supernatural Helper* (tale 510a), but here there is no ambiguity over the association with the Fairy Godmother role. The Booker (2004) classification of *Rags to Riches* emphases the familiar arc, which is the main association with this tale, literally portrayed in the protagonist description from rags to an elaborately dressed princess.

Cinderella is considered one of the most popular fairytales in the world (Zipes 2013), with “over 700 documented versions dating as far back as 9th century China” (Robinson & Wildersmith 2015, pg. 55). As such, this tale appears in both the seminal works of Perrault (1697) and the Grimm Brothers (1812-1857). It was arguably Perrault who gave Cinderella her infamous glass slipper, possibly mistaking the word *vair* (fur) for *verre* (glass) in his oral translations (Pullman 2012, pg. 126). These earlier versions of the tale illustrate some alterations across the different publications, as reflections of the environment in which they were recorded.

In Perrault’s 1697 tale, the stepsisters begged for forgiveness and so were welcomed back into the family (Carter 1977), achieving their own happy-ever-afters by marrying other lords in the court. Cinderella was one of the eight tales transcribed for his renowned publication The Tales and Stories of the Past with Morals (*Histories, ou contes du temps passé,* subtitled Tales of Mother Goose), and this version ends with a firm statement of the morals of this tale. Here, two interpretations are declared. The first concerns the beauty of Cinderella, which was visible not just in her physical presence, but this was rather an outward symbol of her beauty as a person,

namely charm and grace. It was these qualities that made her worthy to be a queen. The second moral is stated as:

> "*Another moral: You have a great advantage, I admit,*
> *If you received from Heaven at your birth*
> *Good breeding, courage, sense, a ready wit,*
> *And other things of comparable worth;*
> *But that is not enough, unless you know*
> *How best to use such precious gifts: you need*
> *A godfather or godmother to show*
> *What you must do in order to succeed"*
> (Bett, 2009, pg. 141).

As stated in chapter three, all fairytales are cultural memes reflecting the wider environment at the time they were committed to paper, and it is worth noting the author's position as a political aid in the court of Louis XIV. Therefore, Cinderella in this tale is arguably positioned as an exemplar of "proper, civilised behaviour for French noble woman to emulate" (Zipes 2006 as quoted in Robinson & Wildersmith 2015, pg. 55)

In Grimm's first version of the Cinderella story (1812), the sisters suffer in the tale as they cut sections of their feet trying to make the slipper fit. However, the stepsisters were overtly punished from the 1819 version onwards, where they went to the wedding to share in Cinderella's happiness but on the way to the church, doves peck out their eyes (Tatar 1987). This cements the sisters as Cinderella's opponents because they will do anything to ruin any chance for Cinderella's happiness and dreams to promote themselves. As with Hansel and Gretel, some versions of the tale have these characters as full sisters as opposed to step, and some versions also have the inclusion of a stepmother who aligns with the step-sister role. The idea that these are the 'ugly' stepsisters echoes Perrault's morals of beauty being a quality rather than an aesthetic commodity (Booker 2016).

The father character plays a similar role to that portrayed in the earlier tale of Hansel and Gretel. He does nothing to protect his offspring, thereby "contributing to her suffering through benign neglect and abandonment" (Zipes 2006, pg. 115). Where Hansel and Gretel's father illustrates remorse at this situation, this is not alluded to here and the character disappears from the main text as the story proceeds. He does not benefit from his child's new wealth, but neither is he

punished like the stepsisters. The other father figure in the tale, the King, is also sparsely mentioned in true fairy story structure, other than ordering the balls to take place for his son to find a wife, and then blessing the union.

Cinderella's character is that of an abused and unwanted child that is the survivor. She "is helpless, forsaken and alone, like so many other heroes and heroines in the fairy tale … we see her cry more often" (Lüthi 1976, pg. 61). The start of the tale illustrates that she accepts her role with humility and endurance and bears no overt ill will to the family that mistreat her. Here, the character is "prototyped as a sweet, modest, attractive girl, who works diligently and endures hardship from the hands of others with both patience and grace" (Robinson & Wildersmith 2015, pg. 60). This is evidence of the fairytale ability to be symbolic (Holbek 1987), where the real world is referred through fantastic events, objects and emotional impressions. The beautiful ball gowns are markers of Cinderella's real nature and values, and the Prince therefore selects her by subconsciously understanding these signs (Toomeos-Orglaan, 2013). The character of the prince symbolises the riches in opposition to Cinderella's rags, but along with financial wealth, the prince also represents recognition and love for the protagonist

The three different nights that Cinderella must journey though are once again indicative of the 'rule of three' within fairy stories as illustrated in Goldilocks and the Three Bears. Although aided by her supernatural helper, the magic has its limitations and Cinderella must resist temptation and leave by midnight. This alludes to the protagonist's ability to uphold promises, obey rules and avoid short-term gains in favour of long-term benefits. Dégh (1994) also analyses the hiding and transformation of Cinderella as part of a learning process, giving time to "become stronger, cleverer and more beautiful and serves as a sign of the protagonists' maturation" (pg. 94).

The role of Cinderella also provoked debates on the passive nature of the character, as she reacts to situations around her as opposed to leading them. This idea has spawned the theory of the *Cinderella Complex*, a phrase coined by the book of the same name published in 1981 by Colette Dowling. This refers to "a network of largely repressed attitudes and fears that keeps women in a kind of half-light, retreating from the full use of their minds and creativity. Like Cinderella, woman today are still waiting from something external to transform their lives" (Zipes 2006, pg. 112). However, a counter-argument is that Cinderella is empowered by being able to endure her abusive early conditions, and does not hesitate when given opportunity. Once

again, a strong theme of liminality is apparent, although overtly made through the change in the protagonists' status. The start of the tale portrays Cinderella as an outsider, not accepted by the family unit: "not many people had ever had been nice to her, and she was a stranger to the feeling of being popular and sought after" (Pullman, 2012, pg. 120). The different journeys and balls she attends develops a new identity until she finally emerges as the Queen, and fully incorporated into kingdom life.

However, this transition is not something she could have achieved without supernatural help, which manifests in the role of the fairy godmother. This role does not appear in the first version of the Grimm's retelling in 1812, where the supernatural helper is the spirit of Cinderella's deceased mother. There is no overt morals stated in any of the Grimm's editions, although the increasing magical element of the fairy godmother is somewhat contradicted by the escalated punishment inflicted on the sisters because of their treatment of Cinderella. The transformation of rats and lizards to coachmen and footman at the wave of the fairy godmother's wand, alongside the infamous pumpkin carriage, is a direct link to Mother Nature. "Cinderella may be subjected to disgrace and humiliation by a stepmother and her daughters, but nature comes to her rescue" (Tatar, 1987, pg. 73)

The story of Cinderella is ultimately a story of transformation, the "representation of that dirty humiliated girl who proves herself to be beautiful and a winner/survivor despite all the ashes and cinders that are heaped upon her. We recognise her for what she is- a true princess" (Zipes 2006, pg. 107). The tale contains strong imagery that has created the endurance of the tale, and multiple reinterpretations and uses in modern society. For instance, the increasingly violent punishment of the stepsisters seen in the Grimm's editions "may be a useful antidote to the sentimental modern view, which encourages you to live with almost anything you can find. What the envious girls found was not good; the punishment fits the crime" (Lüthi, 1976, pg. 14). Its *Rags to Riches* categorisation (Booker 2004) is one of the most recognisable archetypes in contemporary society with "young men and woman emerging from humble anonymity to receive obsessive adulation as film stars, pop singers, supermodels, sporting heroes" (Booker 2004, pg. 585), finally revealed in their full glory and balanced Self.

The extended metaphor of Cinderella has also been used to explore organizational issues, as demonstrated in Harris et al's 2013 paper, which used the tale of Cinderella to explore gender advancement in academia. Within the specific field of FM, this story has an overt connection as it is associated with being a Cinderella Service: "FM goes on "behind closed doors", its practitioners doing all the preparatory stuff that ensures everyone else can enjoy themselves at

the legally compliant, sustainably resourced and perfectly organised Ball (an emphasis on catering and front-of-house for that particular project, obviously)" (Read 2016, online).

The Cinderella symbolism also extends to the physical placement of the FM services in many organizations, connecting to the imagery of Cinderella sleeping by the hearth. Becker (1990) refers to this as "the corporate basement - where facility management was often housed symbolically, if not literally" (pg. 49). In large, the symbolism of FM with the Cinderella tale is not complete. It aligns to the first stage of the story before the intervention of the fairy godmother and is therefore a negative connotation. However, the use of this imagery is beginning to alter in some studies with Marmot and Eley (200) reporting that "in large UK companies surveyed recently, none had its most senior property [FM] executive on the main board, although they generally agreed that these days the property department is a bit less of a Cinderella" (pg. 61)

6.7 Concluding Section

As seen in chapter five, all three chosen fairytales fall within different categories and so each tale is retold in line with the most popular contemporary version, as represented by alignment to the Ladybird Classics. This allowed a detailed analysis of each tale, taking into accounts it evolution as a fairytale from the oral to literary versions. Finally, any reference the tale has to FM literature is declared. By detailing these three tales, the differences but also similarities are revealed, all representing short yet dramatic tales that all hold recognised symbols that are analysed in detail within the context of FM within the next chapter.

Chapter 7 - The Storied Spaces of FM

All three tales, as analysed in chapter six, hold different story categorisations. Hansel and Gretel, as chosen by the consultants, detailed a storied space of having to overcome a monster (Booker 2004), mapping across to the ATU category of *Supernatural Opponents*. In contrast, both the service providers and inhouse providers chose ATU alignments with a *Supernatural Helper* story arc, Goldilocks and Cinderella respectively. However, they differ when Booker's (2004) categorisations are applied, revealing a *Voyage and Return* in the ambiguous tale of Goldilocks, and an ultimately more positive alignment to the *Rags to Riches* type of Cinderella.

This chapter focuses on the analysis within these overarching typologies. A comparative approach was applied, using the chosen fairytale from each service steam as the consistent event from which to describe, interpret and analyse the different perspectives of the individual FM practitioners (Saunders et al 2016). Previous themes such as the fluidity of roles, metamorphosis, liminality, relationship management and enchantment were used as guides throughout the comparative analysis. This was supported by the lived experiences stories, as there was a substantial overlap in many cases. For clarification, direct quotes from each interview are included and referenced to their label (i.e. CI= Consultant 1), and declared in italics.

This allowed the established patterns of the FM storied spaces and the different archetypes to be identified across the divisions that form the practice of FM, culminating in a ghostwritten fairytale. With chapter two identifying FM as an emerging practice, these ghostwritten fairytales capture the collection of idiosyncratic characterizations of 'happenings' that constitute this wide practice, focusing on the plot and character castings of a BME story to form the collective fairytale from FM, about FM. These detailed stages of critique and final interpretation were repeated for each of the three divisions of FM, ensuring a consistent approach.

It is noted in this approach that the identification of motifs and cataloguing is no longer current in folklore studies, viewed as a "positivistic fiction that we could know the meaning or history of a story by charting its variations in context and form" (Lindahl, 1997, pg. 263). They are used within this study in their current, temporal form in the recognition that they "can promote accuracy of terminology and can act as keys to unlock large inaccessible stories" (Georges 1997, pg. 205).

7.1 The FM Consultant Storied Space: Hansel and Gretel

The tale of Hansel and Gretel emerged as the dominant story for the FM Consultant category (illustrated in figure twenty-five). First published in 1812, it remains one of the most popular fairytales in the world today (Zipes 2006). This fairy story falls within the ATU category of *Supernatural Opponents*, which is mapped to the *Overcoming the Monster* story plot, where there is a supernatural adversary that the protagonist must confront and defeat. The plot contains five characters: the protagonists that are siblings Hansel and Gretel, their father and stepmother, and a witch.

As analysed in further detail in chapter six, Hansel and Gretel is a family-centric tale, where a stable unit is thrown into a state of liminality by the addition of an external entity (Tar 1987), represented in this tale as the stepmother. Although the supernatural opponent is identified as a witch in this tale, there is also a villainous association with the stepmother. This character casts the children into the woods twice to starve, in order to save herself and her husband. As such, this fairytale has a strong theme of abandonment, with the protagonists being rejected by the very people who were there to protect them. However, this desertion places Hansel and Gretel on a journey that forces them to discover strategies for survival (Tatar 2015), allowing their return home and successful aggregation (Czarniawska & Mazza 2003).

It was this connection to being a family unit that led to this tale being chosen as the dominant one in the consultant division. C3's lived experience tale concentrated on her role in attempting to rescue a struggling FM transformational change programme in a local authority. In this tale, FM was seen as the family, bonded together under a shared title but had become dysfunctional with no leadership.

> *"So there's no control about who is doing what with whom, how it's being done, stuff is chaos. You find out things that have happened that you don't really know about, massive sums of money for example, for projects aren't really being monitored because, you know, Fred said to George, oh yes, we can do that for you, but there's no documentation behind it"* (C3).

The family association was echoed by C4. This lived experience tale relayed a space-planning project that C4 was brought into correlate between the head office of the company and the different operational FM teams across a property portfolio. Here, the tale of Hansel and Gretel

was instantly chosen, specifically concentrating on the role of the father as representing FM, and the stepmother aligning with the main business.

> *"That's the one,* [Hansel and Gretel] *... that instantly hit me as ... no matter what the FM's going to say, the business is going to want this ...and often the FM thinks, right, path of least resistance, what's going to cause less agro ... rather than putting the cards on the table, saying, yes, we could do that, however, let's do a bit more difficult work now and kind of challenge back what could be done for a better long-term future so instead of leaving your kids in the woods, because you can't afford to feed them, let's put something in place now where we can build up our skill set, build up our sustainability, so we can include everybody".*

Both C3 and C4's lived experience stories, although detailing different scenarios, related to change programmes. One related a restructure that was underway and C3 was appointed to rescue it when the main FM leadership team left post. C4's story related physical changes, the creation and merging of new offices and the staff within them. Here, he acted as broker between the largely operational FM in charge of the buildings, and the demands of head office. Both tales revealed a fluidity of roles in terms of the range of activities the consultants were commissioned to do, but also in terms of the timing. Both stories revealed responsive situations, where many of the main decisions were already made, and the programmes they were asked to deliver were already in difficulty. This left the consultants in a perilous position, working reactively and with little direction, effectively, lost in the woods.

Therefore, they are never truly integrated and therefore accepted. In FM, this analysis is a double-edged sword. Early works by Czarniawska and Mazza (2003) indicate that consultants by their very nature remain on the outside of organizations, and here this is highlighted due to the overall liminal state of the FM profession. This imposed external state of liminality would therefore indicate an internal masterfulness of metamorphosis. At a basic level, the consultant stories were both around change projects, and at a wider level, the wide expectations of their roles would indicate that adapting quickly to change is an essential skillset within this FM division. In order to analyse aspects of relationship management, enchantment and emerging archetypes, a more detailed scrutiny of the casting of Hansel and Gretel must be assessed. To help guide this, a summary of the casting is provided at the end, in figure twenty-six.

Traditionally, the tale starts by introducing the father, who has remarried. In many versions, he is referred to as a woodcutter, a symbolism picked up by C4 *"in the context of the book, this*

was probably a noble, valued profession. People need wood to burn. In FM, people need their buildings open, and warm, and cool, formal welfare facilities etc. … it is proving a valuable service to provide a certain standard, acceptable working conditions. This is clear recognition of a legitimate role, and a sense of pride from the consultant in the role of FM in sustaining the environment.

However, despite having this valuable skillset, the family he is responsible for are suffering financially to the point of starvation. This lack of finance is echoed in both stories, reflecting the current age of austerity and particularly highlighted in C3's tale within the public sector. Rather than embodying the archetype and deep role of a strong father figure leading his family, FM is portrayed as weak and at the mercy of the loudest voice, which is clearly seen most prominently in C3's alignment to FM as a practice detailed above. Both stories aligned this role with that of FM, placing the father as an embodiment of the FM industry or as a specific role given to the Head of FM.

The father figure is perceived as being feeble in terms of external forces, but also in terms of self-awareness. By not realising his own power, associated with the head of the household role, this exasperates the situation, forcing reactive and therefore disastrous situations impacting on others, which ultimately could be avoided by forward planning. *"He is not recognized at all in terms of his importance, or what he is responsible for, he has brought these two children into the world"* (C4), with no thought of how he was going to look after his responsibilities in any long term basis. With this short-slightness is an element of self-centeredness, possibly due to the vulnerability of the role that is so reliant on the main business for its survival*: "Stepmother is the main business. FM -if you keep it happy, it keeps me reasonably fed and clothed, I will do that"* (C4).

However, in both tales, FM is positioned as the father who causes harm by neglecting his duties, but does so unintentionally to a degree. "*FM is not the villain but sometimes a little villainous to the users… but it's almost like a downtrodden character, and understudy wanting to be the main cast. Probably got a good heart but is easily led to place they don't want to go"* (C4). Here, the skillset of the practice is capable, the practical woodcutting side, but the management side that protects the resources necessary for survival is still absent. Where this aligns with the negative father deep role (Moxnes & Moxnes 2016) for C3, a more material helper in the form

of a servant is apparent in C4. However, both cast the role of FM within a negative light, akin to the *Shadow* archetype.

In the fairytale, the role of the stepmother can be associated with that of the witch. Whilst not being supernatural, there is an argument that she mirrors the role of an opponent, forming the idea and ensuring the children are cast out into the woods, in the understanding that they would most likely perish. However, in the FM reimagining, this character is more ambivalent. In C3's tale, this role is cast to senior management, who was in this case, another consultant without an FM background. In C4's tale, this is the main business. However, the characteristics associated with this role culminate into a clear picture of the stepmother as being an outsider. She represents an *"external force has come into their lives and is telling him* [the Father/FM] *what to do and she has to be listened to*" (C4).

She sits outside the family unit, which is the perception of FM, and therefore does not understand it. Consequently, her decision to send the children to the woods is not in order to kill them, but rather a pragmatic decision, which reflects the lack of connection within the pre-existing group. It is a control of resources - together, they all die of starvation, but by sending the children out to fend for themselves, all four parties have an improved chance of survival. *"Is the evil aspect of the stepmother even real, or is this just the imagination of everybody else, as it's new, and it's different because they are making painful decisions, but is that painful decision the best for the business as a whole?"* (C4). This is the *shadow* archetype.

There is also an undeniable element of power associated here with the stepmother. Not understanding the emotional dynamics of a family may justify her decision to cut the resources, but there was little element of dialogue with her partner. This would indicate a relationship formed under the understanding of monologue rather than dialogue, rather than true partnership or level of expertise. The role of the stepmother is not one to be challenged, reflecting a command-and-control (Price 2004) style that further emphasises the powerlessness of FM as the secondary service.

The protagonists of the tale, who the plot revolves around, are that of the siblings, Hansel and Gretel. Portrayed as children, this conjures an image of them being naïve and defenceless but their story is one of survival in the face of abandonment. In the tale of Hansel and Gretel, these siblings are clever and survive not though the intervention of a supernatural helper as in the tale of Cinderella, but through their own bravery and ingenuity. Hansel provides the trail of pebbles and then breadcrumbs that forms a saving path, and then it is Gretel who defeats the

witch. As such, there is also a theme of unity, of working together to ensure each other's survival in the new world they have been foisted into.

It was this bonding together of the siblings that once again appealed to C3, as a continuation of the family theme. Here, Hansel and Gretel were cast as the operational Inhouse FM staff, the ones who were most effected by the organizational restructure that C3 was part of leading. The alignment was not with the power of the children to overcome a desperate situation, but more to that of the initial abandonment by those who were responsible for their wellbeing. For C3, the FM department share the family bond, the kinship to each other is evident. They are the children who are *"trying to figure out what they are going to do, where their place is within this new kind of structure and left very much to their own devices for their survival... they were literally making their own breadcrumbs"*(C3). In this manner, they align to the *Adventurer* archetype, albeit reluctantly.

C4 also picked up on this symbolism, and used the hierarchical nature of the family unit. With FM as an entity being the father figure, the characters of Hansel and Gretel were the end users of a building, and as such relied on FM to provide them with shelter. "*FM has got their wellbeing or indeed productivity, but if the business (the step mother) ... tells FM to do something, FM is reluctant to do it but will do it to appease the perceived level of power. End users do have to look after themselves for survival"* (C4).

As Hansel and Gretel were placed against their will into the woods, so C4 saw the end users of office redesigns as feeling equally as out of place. *"Being put in the woods is like being out in an open plan office. It is all noisy and distracting and its "no, can't do my job, this isn't helpful, I need to get out of here, what am I going to do"* (C4). Like the siblings in the tale, there is a longing to return to what is familiar, to home, in times of upset. In terms of office redesign for example, if the end users are not happy they will just *"take it in their hands to make it work for themselves. If office is open plan and everyone hates it in terms of noise and privacy, they will just put headphones in, going against the whole design concept but it is them trying to get back ... to go to what they know, how they do things"* (C4).

For C4, another side of Hansel and Gretel emerges. This manifests in negative childlike behaviour, not recognising the authority of the parents who have directed them to leave but they continue to return, placing the whole family unit at risk. Here there is an unwillingness of the end users to accept the new situation and make it work for themselves, to form a new identity rather than reverting back to the familiar, and yet unstable old reality. This aligns to the dark

side of the *eternal child* archetype. The striking image of the breadcrumbs and pebbles are used to great effect here by C4, who acknowledges that FM handles the situation with no reference to the wider implications or enduring benefit.

> *"And those stones represent the old ways or something that links the user to the old way then the FM is going to pick up the stones and confiscate them and say "sorry, you can't do that anymore, they are staying with me, you sod off back to the woods and they have to then go for something that was a little less robust that links back to the old way, so the breadcrumbs could be something that isn't often seen on the surface … like an attitude, that's not the way things are done around there … the breadcrumbs lead them back to the old world but they.. get eaten up and wind up in the gingerbread house of workplace ambiguity"* (C4).

This again would indicate that FM discounts the management aspect of the profession, aligning to the *sage* archetype (Kostera 2012). Change management elements were not considered and a 'lift and shift' operational FM was applied in reality.

The final character is the supernatural opponent that forms the categorisation of the tale, the witch. She is a passive character, lying in wait and then luring in her victims with unrealistic illusions. The witch is eternal and part of the natural order, "*the kind of unseen evilness that lurks in the woods that no one talks about, … but catches you* " (C3), aligning to the *Shadow* archetype. Her portrayal as being a cannibal, of eating the projection of innocence that the children represent highlights the evilness of this role, in opposition to the misdirection of the stepmother character. The recognisable symbolisation of the gingerbread house was picked up in both reimagining's, although in representing two very different interpretations. For C3 in the woods of her change project, the gingerbread house represents that there are still good things out there, although sometimes they are very hidden. For C4, a gingerbread house in the woods was a clear manifestation of how an environment can be manipulated, and he links this to the presence of ambiguity in the workplace. In terms of the witch who lives in the gingerbread house, she is cast not as a physical entity but as a manifestation of change, fear and greed.

> "*I think the witch is possibly a big dark cloud of fear, hatred, resistance to change, something cultural in there. It is more of a manifestation of something … their biggest fears, worries, maybe of temptation, a devilish character in the business… luring them in… Like you don't want to work over there? Well. Come and work*

over here, we will pay you a bit more…we will steal your soul and put a barcode on your forehead but will give you more money" (C4).

An analysis of this also illustrates the vulnerability of the FM consultant, and how reliant they are on the judgement of clients for their survival. As a consultant, the uncertainty linked to the eternal liminal state may aggravate the evilness manifested by the witch. It is this uncertainty of disconnection, of being cast aside for the next promise by an invisible entity who can make their client disappear overnight. *"It could also be, if the witch had got her way, and killed them and eaten them then the FM and the business, the father and the stepmother would not have gotten them back. Maybe it also a bit of... a cloud of the uncertain future, the witch"* (C4).

The conclusion of the consultant's Hansel and Gretel tale are both bittersweet. For C3, the children (FM operatives) are recognized as being important. "*I think, for the first time, they get asked what it is they think FM is, what is it they think they should be doing, what is it they find challenging, what is it that they like about FM and we do it in a day where, not only do we stuff where we get them to talk, but we play management games that they have never done before"* (C3). For C4 there is no focus on the recognition. However, both tales have several areas of overlap. Firstly, the children, like in the tale, not only survive the witch, but they also find their way home. This is what they wanted (FM operational staff/end users) throughout the tale. The household has improved, as the stepmother (senior management/ main business) who instigated their perilous journey is sedated.

However, the FM household is still far from the stable, loving home of their expectations. Unlike the fairytale, Hansel and Gretel do not arrive with the treasures stolen from the witch's house. For C3, the father is about to remarry and so the cycle is likely to start again, looping continuously with the FM operative being cast back into the woods when a new partnership is formed, with the same problems recurring again and again. C4 also observes this risk of the liminal state, but with a more optimistic possibility: *"always the risk of a new stepmother coming in and making the same demands or does a new step mum come in and the children love her or does a stepfather come in and completely juxtapose the conditions of the traditional nuclear family?"* (C4). Here, the possibility of a stepfather breaks the accepted status quo, representing a new breed of FM who is prepared to take a risk, break the norm of a liminal state and challenge the authority figure in the relationship. In this tale, the stable, loving home is a possibility, with all parties in the family being recognized and important within the overall unit. There is no risk of being cast into the woods, and therefore a possibility of achieving a happy ever after that is noticeably absent from how the consultants chose to end their tale.

The ‘to be continued’ theme does not immediately imply an unhappy ending, but it is also far from the utopian ending that the promise of a fairytale mind-set would lend itself to. This is emphasised by the fact that both storytellers have Hansel and Gretel survive but the supernatural opponent that is the crux of the tale remains undefeated by them, leading to a tragic category which supports the findings from the Rumpelstiltskin deconstruction

Overall, the story arc of Hansel and Gretel has clear parallels to the state of liminality and this is mirrored of both the FM reimagining’s. There is a strong separation from what was considered the norm as the children are cast out, into the liminal space of the woods where the joy of the gingerbread house is matched by the threat of destruction. Hansel and Gretel enter as naïve children lured in by surface treasure but leave as perceptive survivors. “Like the Trickers, Hansel and Gretel enhance the paradox that spying, imitating, telling lies, and challenging property boundaries can not only enable survival but are also foundational for the discovery of how to do things with the world and to operate in an adult culture” (Tater 2015, pg. 41).

However, the third and final liminal state of aggregation is incomplete in both tales, the opponent remains undefeated and the homestead is still a place of fluidity as opposed to a recognized and stable state. As observed earlier, FM as a liminar is exasperated by the short-term nature of consultancy, but the imagery provided by Hansel and Gretel allowed the different versions of this to be highlighted. The liminal state here is imposed on FM and not by FM itself in this case, with both consultants being aware of the perception of FM and disassociating their role with the accepted norm of the father role.

This is clearly illustrated by the casting of the father as FM, as “*being scared of thinking too differently. It’s almost wringing its flatcap in its hand, grateful for the work it has been given. It is very submissive … where it should be smarter on how it presents itself to the business”* (C4). In both reimagining’s, the FM consultants cast FM as an arm’s length entity. They chose not to cast themselves- the role of FM consultant -in the tales but rather cast internal FM or the wider genre of FM. The consultants in FM are comfortable in their identity, arguably aligning with the archetype of the *sage* and in particular support of the findings of Kostera (2012). They are commissioned to help the inhouse team who are viewed as being much more unclear in their roles and therefore more at the mercy of the wider organization to shape this. It is this lack of control, and power over their functionality and therefore legitimacy by extension that

the consultants cast as the malevolent powers of the witch who remains undefeated, the *Shadow*. Therefore, an interpretation of why the FM consultants chose to not cast themselves into the tale is representative of a wish to separate themselves from the unstable state of the FM industry, which is perceived as weak and powerless.

This initially is at odds with the early theme of family, but there is a recognition that the same dangers manifested in the witch affect both wings of the family, which can only be truly defeated if FM unites to empower the discipline. Therefore, the relationship management is not equal, leading to a strong sense of disenchantment about FM: *"Maybe I have been unlucky in most of the organizations I have worked with, but it [FM] is there to serve rather than to advise"* (C4). However, both tales are 'to be continued', and although one tale predicts a landscape of continuous change that never completes, where a new stepmother will always be probable, FM is still continuing and undefeated by the witch. The other tale also recognises this circle of mediocrity and ends with the theme of change and challenge, supporting the *Tragedy* categorisation. A summary of the casting to support the later ghostwritten tale is visible in figure twenty-six:

Figure 26: Hansel and Gretel Role Summary

Casting	C3 Interpretation	C4 Interpretation
Father	**Head of FM** Father figure in terms of hierarchical position but is not a leader. Means well but weak *Bad Father* *Shadow*	**FM Practice** Downtrodden and easily led but has a good heart. Is trying to do the best for those he is responsible for, but in a very short sighted way. Cannot plan long term or stand up for anything important. Servant role *Material Helper/servant* *Anima/ Shadow*
Step-mother	**Senior Management** Does own thing/set in ways. Outsider, Command and Control *Bad Mother/Witch* *Shadow*	**Main Business** Source of power, does not like to be challenged. Master role *Bad Mother/Witch* *Shadow*
Hansel & Gretel	**IHFM Staff** No direction and therefore lost in what they should do. Left on their own devices for survival *Transformational Role (Winner)* *Adventurer*	**Clients - End Users (of building)** Need to depend on their own resources and rescue themselves where needs be *Transformational Role (Loser)* *Dark Eternal Child*

Witch	Process/politics Intangible process/politics always lurking in the background that catches you. *Shadow*	Fear and Greed/Illusion Manifestation of fear of change, and temptation to do the easy as opposed to right thing *Shadow*
Typology	Tragic	Tragic

7.2 Service Provider Storied Space: Goldilocks

This division of FM contains four of the ten identified stories as illustrated in figure twenty-five, with the dominant tale emerging as Goldilocks (SP1, SP3, and SP6). This fairy story falls within the ATU category of *Supernatural Helpers*, and the *Voyage and Return* story plot (Booker 2004). Unlike the consultant category of *Supernatural Opponent*, here the focus is on a *Supernatural Helper*, and so the philosophy of the tale is considerably different. Where the FM consultant core assumption was of a supernatural opponent that FM needed to vanquish, unsuccessfully so, the service provider's tale had no negative force. Rather, the category of *supernatural helpers* implies an overall more optimistic tale, where there is a similar position of need for the main protagonist at the start of the tale, but the plot is one of being aided as opposed to a story of adversity.

The tale of Goldilocks, out of all the fairytales shortlisted, is one of the most simplistic in terms of character numbers, with only four roles being declared. This fairytale is represented by an anthropomorphic family of three bears (Father, Mother and Baby) who live together in a house in the woods. The final character is that of a young girl called Goldilocks who enters their house and uses their property to their detriment when they are absent. Like the deconstruction tale of Rumpelstiltskin, this short tale contains a theme of ambiguity concerning the protagonist role, which is generally considered to be Goldilocks. This character aligns to the *Trickster* archetype in the role of breaking accepted norms and is ambiguous morally (Kostera 2016) in terms of a self-centric view.

By applying the *Voyage and Return* (Booker) 2004 outlook, the tale reflects Goldilocks' adventure into strange and dangerous territory, escaping with her life to return home a wiser and more learned individual. This is supported by the overall ATU category of *Supernatural Helpers*, which are the three bears. Supernatural in their ability to talk and other anthropomorphic qualities, they are the vehicle of Goldilocks' liminal journey. Goldilocks leaves her own world by entering their house (separation) a destructive and reckless child, and

her journey through their house, using (and breaking) their property forms part of her liminal state as she tries various items and experiences to find the one that suits her: "so Goldilocks climbed up onto the very big bed. It was too hard! Then she climbed onto the medium-sized bed. It was too soft! Then Goldilocks lay down on the tiny, little bed. It was just right! Soon she was fast asleep" (Southgate 1975, pg. 28). Her aggregation state is illustrated by her escape from the house and therefore the bear's physical presence, which scares the protagonist but does not prove fatal. This allows Goldilocks to return to her world, leaving as an adult who has learnt valuable life lessons. Interestingly, the tale does not confirm this, focusing on the role of the three bears, but there is a finality to the tale "by the time the three bears reached the window, Goldilocks was out of sight. The three bears never saw her again" (Southgate 1975, pg. 8). This implies that the supernatural role of the bears, that of educating Goldilocks, is complete.

Turning to the empirical data, SP1's lived experience tale centred on the closure and relocation of what was considered one of the company's flagship sites. *"This site was the jewel in the crown for many, many years and it was untouchable. It was a real shock to hear that it was going to be closed and moved"* (SP1). This involved the relocation of many of the staff, and redundancies for those who chose not to physically relocate, as the new site was in a different county.

FM was tasked with the moving of the staff in what became increasingly tense circumstances, as many of this team also chose the redundancy package. As the project progressed, the FM team diminished in numbers, but the scope of the project increased as the old estate needed to be maintained, the new site needed refurbished and temporary locations found to support the transition. Additionally, a large focus was to use this change as a catalyst for improved ways of working, such as shared space and hot-desking initiatives. The investment on the new site also added pressure to the FM teams as it was used as incentive to stay with the company *"And of course you got the status of going to this new Wonderland"* (SP1).

As the project had high reputational ramifications for the organization, both internally and externally, the hidden and therefore underappreciated nature of FM as illustrated in the Hansel and Gretel tales of the consultant once again is evident: *"It is either ok or not good enough. You might get, oh what a splendid building and blah blah blah, but you are only remembered by your first failure you are seen doing"* (SP1). However, this is related not in an overtly negative way, but rather accepted as part of the FM role. This placement within the organizational hierarchy is later emphasized by a clear focus not on what FM delivers, but how the FM role affects the end users: "*but the real stars of* [the organization] *are going to be the*

people who do the science. It will be the people who use the buildings rather than the people that make sure they are available for them" (SP1). This would indicate a sense of humility at best, self-depreciation at worst, in the recognition that providing this service, however invisible, is accepted as part of the profession with its core function to support others.

However, the Goldilocks reimagining allows a different and somewhat paradoxical story to emerge. As stated earlier, the tale of Goldilocks is ambiguous, and here the role of Goldilocks holds a villainous light aligned to the *Trickster* archetype. This was cast to the client, despite the lived experience tale carrying a large focus on the client, and FM being subservient to their important function. *"If you think about it from a Total FM service, they are providing the building, the catering, somewhere to sleep and then you get someone who is coming in there and abusing them to such an extent that they are damaging some of the areas and looking for what is right for them and not necessarily what is right for the service provision"* (SP1).

The three bears are cast as different levels of FM, based on the experience levels that are mapped to the hierarchy presented within the bear family structure. "*We have two developed sites with two elderly bears and have the young immature site, the young FM organization that is desperate to please but then ends up with no porridge, and comes crying to us to pick them up and help them"* (SP1). This would indicate that service provider FM is not from any learnt knowledge, but by experience and peer help, supporting the analysis of chapter two, and also aligning with the family dynamics, as supported from the Consultant view of FM. There is also an indication of naivety therefore contained within the industry, as resources remain controlled and often exploited, forcing service providers to align with each other across different portfolios.

The imagery of the bear family as FM illuminates the relationship between FM service providers and their clients. It creates two associations. One that reaffirms the idea of a family unit that provides security and conditions for survival, and one the other side of the spectrum, the association with the bears as predatory beings. *"In some ways, if we aren't careful, from a service provision point of view, we can be quite frightening creatures, especially when crossed. Especially when you are thinking of the customer affects -the customers' needs and that is the chairs, the tables, your furnishings, your food etc., the conditions in which they live. But there is the other side of that, where you are seen as some type of monster, which is what a lot of people would take a bear as"* (SP1).

With the clients cast into the role of Goldilocks, and relating back to the lived experience tale, the villainous side of the client is therefore more aligned with a possible misconception of FM. FM is seen as fearsome creatures whose role within organizational life is unclear. FM service providers here are aligned with being capable of causing harm, and therefore this is the surface functionality they are assigned to. SP1 has a high level of awareness of this malicious character casting, which is portrayed as overshadowing what they actually do such as creating a safe and efficient environment for the client. Ironically, it is the client themselves who are the cause of the destructive elements within this tale:

> *"The bears are FM and she is your customer. The only thing that didn't happen in Goldilocks and the three bears is that they don't savage the young girl that they found. So they were obviously there to do something other than savage her and I think that works quite well as an analogy for the FM concept. You get the bears providing the FM service and that person using them is not always happy with them. But when they find the right one, they find comfort in them. But they might break chairs, unmake all the beds, eat all the porridge"* (SP1).

However, the relationship element is stressed as an overarching theme of this tale. FM service providers' role is presented as one that provides shelter and security by having to go through the liminal state with Goldilocks. FM becomes the 'other' in this process, providing the role of supernatural helper by guiding the client thought unsettling times and liminal states. However, where FM provide the support for the client to journey through this state, FM as the vehicle remains in the liminar. This perpetual liminality forms the separation from the organization, and the clients that this represents. Rather than operating in unity, FM service providers remain a separate entity to be treated with suspicion, with no clear-shared goal. For SP1, this is illustrated in the metaphor of the two species, the human and the bear, who can communicate within their group but not outside it "*Goldilocks probably doesn't speak Bear -because we do speak a different language don't we? …. So we need some common language, how do we talk in relevance back to these people?"* (SP1).

FM service provider is therefore a role of paradox- they see themselves as supernatural helpers but are seen by the very people they are charged to aid as a supernatural opponent, confined within the liminal space but with no bridging language to help support these fluid states. This lies within the service providers remit to create, however, it is noticeably absent. "*I also don't think they* [the clients] *see the bears as service providers, but then, I don't think the bears are*

doing enough to help the customers in their role to help them use the service right. Maybe we need a fairy godmother to come in and act as a middle man" (SP1).

For SP1, the tale of Goldilocks carries with it a dominant theme of hope against the odds, one where the service providers create the home for the client to prosper, despite the client not recognising the service provider's vital role in their own continued wellbeing: "*you don't want your customer running off at the end of that story do you? You want them living in harmony, and grow up to love them as cute cuddly bears, and see them for what they are -good porridge makers and soft bed providers and neat builders of chairs. So I would have it as a more happy ending if I could. Although there are some customers that I think could do with tearing apart!"* (SP1).

SP6's lived experience story had a similar plot line to SP1 with its focus on property: a 48 hour building shutdown completed for statutory purposes, affecting 12,000 occupants. This tale concentrated on the technical aspects of the project, reflecting the hard FM background of the participant. Aligning with SP1, the place of FM was again positioned as misunderstood, but in contrast, the role of the client in SP6 is one not of relationship but of a preferred separation: *"If you start going in to great complexity of what we're going to do I think they either lose interest or just not understand"* (SP6). Both tales reflect that this is an accepted role within the storied space of the FM service providers. *"People didn't understand the complexity behind it and how big of an actual achievement it was … because I think that companies potentially see it as sort of BAU, you know, that's what we're here to do, that's what we're here to be paid for"*(SP6).

In this tale, the recognition for the FM service providers came from winning and renewing contracts as opposed to individual actions: *"You're not going to pay someone millions of pounds if you think they're crap"* (SP6). SP6 found recognition by looking internally within the service provider industry rather than forming an identity through the perception of the client (McCarroll 2017). SP6's storied space therefore recognises the power within his job role, focusing on the relationship with the building rather than the organizational actors within it.

"To see a 40-storey building completely empty, no one allowed in to it, all the lights cut, because there was no electric being fed, they all sat outside and were just looking at this huge building in pitch darkness and it was that control that we can have on a building, how much it relies on us being there, because if the electric went, it just showed you access control systems can fail, lights fail, computers fail, and it just showed that if you take one element of FM out of that building, then everything shuts down" (SP6).

As with SP1, the client is cast as the role of Goldilocks but in this re-imaging, there is much less ambiguity over the status of the protagonist. In this tale, Goldilocks is not naïve in her actions within the Bear's house, but is actively completing them to ensure the best product/service is located. This is not a malicious act, but one that is intentional and in the best interests of the character: *"Goldilocks would be more of the client, because you know the clients go out and have a taster of what FM providers are out there and see what suits them for their particular needs"* (SP6).

However, the negative impact of this is seen in the casting of the bears as FM. These three characters are interpreted as a collective, and although the lived experience tale is one of power, the imagery pulled on within the fairytale reverts to the association of FM and janitorial duties. This illustrates that this imagery is dominant both externally and internally within the service provider sphere, supporting the analysis of chapter two. Here, it is the damage caused by the protagonist that SP6 is left to resolve, and it is this alignment that led to this casting in a similar manner to that of SP1. *"If someone comes in and makes a mess in the toilet and runs away from it and you've got cleaners coming in to clean it up, and plumbers coming in to fix it and the people that have done it have just ran off and thought nothing more of it"* (SP6). This therefore positions the client within the role of the negative *Eternal Child*, avoiding responsibility and commitment (Kostera 2016).

The imagery of the bears as representing the perceived villainous nature of FM is also visible within this reimagining, but here there are more positive connotations of this perception. *"They* [the client] *want to have their photos and their bottles and the pen holders all around them, and cleaning teams are saying, no, you can't do that, you're the villain, but you've other people that are moving with the times and want to move around and want that clean desk and that they get it and they understand, so it's a mixture of both worlds"* (SP6).

The last service provider story comes from FM procurement, with SP3's *"primary role is to win work*". Her tale centred on working with the operational FM teams and suppliers in order to create innovative efficiencies such as cost/time savings to build into tender bids, and presenting these to the FM Board. For SP3, the role of procurement is a vital part of service provider FM: "*we are the conduit aren't we, we are the relationship"* (SP3). This emphasises on the relationship was also visible in SP1 but notably absent in SP6.

However, this importance on relationship management, and the role of innovation within it, was not shared by the board within SP3's lived experience story:

"*I don't know whether it was funny, sad, or it was just a very interesting that / you know / I think the general conversation around the table was, yes, we should be doing this, but nobody had any idea what the next steps should be or how we could take that forward. I asked for buy-in from the Operations Team and there was more or less complete silence around the table… there's a lot of kind of we did this three years ago, you know, and nothing came of it, and you know, you're almost kind of wasting your time"* (SP3).

SP3's tale revolved around attempting to get buy in from her colleagues and her frustration at being unable to do so. This was attributed to service provider FM being outdated in its approach, and the fatigue of the industry, which lead to several divides ultimately affecting delivery:

"It's a bit set in the dark ages, FM still, so people like me, who have only been here for two and a half years; I'm sort of still quite enthusiastic and trying to change things and kind of drive things. You can see once you've reached a certain point, you know, once you've been here for X amount of years, you then turn in to the glass half-empty, we've tried it before, loads of blame …, you really do get that kind of… support function divide" (SP3).

This tale is internally focused, with little reference directly to the clients, but the importance of the relationship is still recognized by SP3. This is a tale of frustration and therefore tragedy that reflects the internal divides within service provider FM. However, the casting of Goldilocks reveals a more positive projection for the future. Where SP1 and SP6 cast Goldilocks as the *Trickster* archetype client, here this role is allocated to service provider FM itself, as directly experienced by the career of SP3.

"I've joined this industry and joined thinking, God, there's so much opportunity here, it's not the finished article, umm, there's loads of things I can do and over the period of time I'm / I still keep trying the porridge, if you see what I mean, I still keep dipping my toes into things and doing things, but I'm almost getting to the point now where I wonder how big the appetite is for change, because there's almost an element of if it's not broken just don't try and fix it" (SP3).

Here, SP3 reflects a personal journey that is in itself liminal. The discipline of FM was perceived as large and bountiful, with lots of different options to try, aligning the role of Goldilocks with the *Adventurer* archetype. However, once within the industry, the options

were increasingly static. Still seeking for the 'just right' element that FM as an industry promised and yet did not deliver has led to this story also echoing one of frustration, although not directed to the client base as with the other two retellings but inward, to the industry itself. The three bears here are the FM colleagues who are the decision-makers holding a position of power aligned to the negative *King* archetype. The bears are the housemakers who wish to maintain the status quo, reneging on their responsibility and being the main destructive force for innovation.

For SP3, this lack of drive and change within service provider FM is likely to end in her withdrawal from FM. "It *gives me a personal dilemma I guess, as well, because if there's no appetite to change, and I really can't change anything, probably I'm not going to be personally satisfied staying here … if I'm not able to bring change … I will be skipping off in to the woods"* (SP3).

The retelling of Goldilocks as chosen and narrated by the service provider FMers reflects the tale type of *supernatural helpers*, but in all the cases, the supernatural help was provided by FM as opposed to FM receiving the help. For SP1, this was perceived as the natural order; FM's role was to be subservient for the greater good of the organization it was contracted to support. For SP6, the supernatural help is provided to the unwitting client and illustrated in their power to shut down all utilities in large office buildings. For the last tale, the supernatural help was required but not forthcoming, manifesting in the FM service providers' desire to help each other as a unit to initiate change that would result in their own long term survival, a fact so much intertwined with the client's fate as illustrated within the Goldilocks's story. All three reimagining has indicated that FM was not recognized for the works they completed, or the potential they have, with the first two indicating this is a view held by the client and the last tale illustrating that this was also held internally within FM itself. The different interpretation are seen across the three interviews and mapped accordingly in figure 27:

Figure 27: Goldilocks Summary

Casting	SP1	SP6	SP3
Goldilocks	**Customer** Is reckless but naïve, does not see the difference in good or bad, breaks accepted norms *Dark daughter/ Dark Trickers*	**Customer** Is disinterested or incapable of understanding/ taking responsibility, concentrated only on self *Dark daughter/ Dark Eternal Child*	**SPFM Procurement** Trying to find the best way in a new environment *Adventurer*
Father Bear Mother Bear Baby Bear	**Experienced FM manager** **Novice FM Manager** Provider of shelter and security but feared as predator *Light Father/ Sage*	**FM** Provider of shelter but power is not recognized or appreciated *Light Father/ Sage*	**FM** Rules without empathy, enslave followers and inability to lead/change *Dark King*
Typology	Tragi-Epic	Tragi-Epic	Tragedy

All three re-imaging's therefore have the story arc of *tragedy* or *tragic-epics,* SP1 sees their role as dealing with the *trickster*, with the aim to educate them for a united better future. This is an *epic* tale, which currently ends in tragedy, as they fail to achieve this end goal. SP6 also fails to educate the client, who aligns with the negative qualities of the *eternal child* archetype. SP3 also fails in their happy ever after with the evil *king* of FM preventing their *adventurer* archetype from completing their quest.

7.3 Inhouse FM Storied Spaces: Cinderella

This division of FM represents the largest section of the participants, although only three of the ten available fairytales were selected by this group, as illustrated in figure twenty-five. This category was clearly dominated by the tale of Cinderella, with five of the eight participants aligning with it (IH2, IH4, IH6, IH7 and IH8). This supports the alignment of the FM industry associating itself with being a Cinderella industry as discussed in chapter two, and section 6.5. Like the service providers, the ATU categorisation was that of *Supernatural Helpers*, although this tale is then matched to a *Rags to Riches* typology (Booker 2004) which is suggestive of recognized and celebrated success.

IH2's lived experience story is one of change, where the FM property teams that dealt with residential and commercial estate management merging into one department. Concentrating on mainly the statutory maintenance of these properties, the main story involved the transition period, concentrating on the dislike the commercial team felt towards the residential team now managing some of what they considered 'their' estate:

> *"They didn't communicate with us very well and we tried to communicate with them but always found ourselves fighting for information and it always felt as though you were in conflict with them when going to meet them. They were always trying to pick you up on something, no matter how trivial"* (IH2).

This aligns with lived experience story of IH7, which also dealt with the merging of two existing FM departments to form one united one, driven by external forces of a wider organizational reorganization. In the case of IH7, it was small soft services department that was merging into a well-established hard FM division. Both tales relayed a lot of internal tension, with IH7 stating that the Hard FM division were:

> *"almost like the Gods, the Kings, sometimes we referred them to Dad at work and what they said went basically, in terms of statutory compliance…the Cinderella, you know, all the soft services, it's sort of like evolved from the caretaker role and it was seen very much a soft aspect of the delivery model and the engineers sort of referred to the cleaning, it's just cleaning … and it had no stature, no boundaries and it wasn't defined as facilities management"* (IH7).

The lived experience tale detailed the internal conflict of the new Inhouse team, with little acknowledgement of the client base in both IH2 and IH7. The frustration held by IH2 was evident, and that it caused the team to remain static, fighting to provide the same service as before, rather than any advancement, which was the original purpose of the reorganization. "*It was purely fighting to stand still"* (IH2).

This was echoed in IH7, although the merger here was supported by a change in the FM personnel in the hard FM division, which eased the tension. The "*engineering type of role is a dying breed, so it was a certain number of people, particularly men, of a certain age, that sort of carried the stature within the Estates Department and yes they sort of kind of retired or they had a restructure and made a lot of redundancies"* (IH7).

Both IH2 and IH7 focus on the re-imagining element of the interview, with the lived experience stories being brief in comparison. For IH2, it reflects the storyteller's personal career journey in FM, whilst IH7 concentrates on the FM department. Both have Inhouse FM positioned as the main protagonist.

For IH2, Cinderella is part of a happy, functional family at the start of the tale, until the death of her mother, which is aligned to the death of the old residential department and the introduction of new members: the commercial stepmother and sisters. *"Cinderella, the Assistant FM, is / has more work to do, has the budget taken away from them, can't deliver the services that they used to deliver to the company, so she seems to be really unhappy"* (IH2). Demoted in the new structure, Cinderella/IH2 sends out her CV, but her details get lost. She later meets the recruitment agent again by chance, and upon producing her CV, the agent recognises that she was the candidate he was searching for.

In this way, IH2 casts the supernatural helper role, the fairy godmother, as the recruitment agent. The happy ever after is provided by the new role, the Prince, representing the balance of *animus* and *anima*. The king is uncast.

IH2 achieved his happy ending in this tale, but only by empowering the protagonist to leave the current FM organization and use her skills to secure a better alignment: "*and so it was that Cinderella left the business and started a new job working for a company that ensured she had the resources and budget she needed to support the business"*(IH2). This would indicate a toxic element within Inhouse FM, and the only way IH2 could see a feasible future was to seek a new role, although he chooses to remain within the kingdom of FM. The supernatural helper appeared in the form of the recruitment agent, although it was Cinderella's true qualities that made this encounter a success.

In contrast, IH7's Cinderella tale revealed rich details of the merger, which was a successful transition in line with the *Rags to Riches* story arc. "*The Cinderella story was most akin to what I relate to in terms of where we've come from and where we are now, on the basis that it's very regal and royal, and I can associate that with the old hierarchy"*(IH7).

In contrast to IH2, this is a story of internal support and change together, as illustrated by the casting. With Cinderella as the Inhouse FM, the domineering and male status of the Hard FM division from the lived experience tale led to their casting as the father/king roles interchangeably. "*It was male-dominated, there was no … female representation in the estates department and they were sort of seen as like the Father, the King"* (IH7). Not only was the

gender a leading factor in the casting here, it was also the legacy of the status of the Hard FM department, who held the patriarch figure which only changed as they collectively retired, and exited from the tale.

The villainous character within the tale of Cinderella, that of the stepsisters, revealed the antagonistic relationship held with the client, who in this case were clinicians. This was illustrated in the lack of voice that FM had in the face of the stepsisters/clients who did not recognise their sister as a valuable member of the family whose fates were intertwined. "*Estates always sort of got lost out of the decision-making process and clinical provision always won over the estates need, but what they didn't realise is that, you know, the estates was the enabler to their delivery and sometimes that got forgotten"* (IH7).

Turning to the supernatural helper roles of the Fairy Godmother and the Prince respectively, these were cast as external FM entities, that of Consultant and Service Provider FM. The Consultant FM:

> "*managed the in-house bid for cleaning services and that was a major turning point for FM, because … it suddenly was brought to life the amount of money that we spend on cleaning, the specification and the logistics and the delivery, people started to respect that, hang on, it's not just cleaning, it's multi-faceted, it's difficult, even resourcing such a service is difficult, etc. and because it had / because of the size of the tender bid, it sort of pulled on all other functions, finance, HR, and people started to then sort of see what FM is about and it exposed it a little bit"* (IH7).

The supernatural power lies in the influence of the external pathway of FM, who were able to raise the profile of FM by exposing the cost to the overall organization and reveal the power of FM. This was their magical ability that Inhouse FM were powerless to do, and needed help to unite all the different internal factions of the organization.

This magical ability of external FM is carried through the service provider function, who are seen as another valuable ally, playing a large role in the success of the Inhouse FM protagonist by providing other skills that were absent inhouse. "*If you get a good outsource provider, they are almost like the Prince, because in FM there is no technical capabilities internally, so you are relying on that outsource provider to not just deliver a job, but to support you"* (IH7).

The supportive roles of the coach and footman are cast as front line, operational FM. In this case, being the porters who play an important and yet fairly invisible role within the overall

story: *"the coachman and the rat, the footman and lizard, always reminds me of the portering services and the mail room, I don't know why, I think it's just because it's that / it's that movement isn't it, that logistical approach, as well as the soft nature you'd expect from the footmen … they're almost like a caring / like a caring big brother sort of character"* (IH7).

In IH7, this tale is one of a happy ever after, an *epic* tale where the newly formed kingdom of the merger has formed secure partnerships with the service provider divisions of FM.

IH4 lived experience story was also one of an organizational merger, where their client base moved together and so the Inhouse FM department followed suite. "*Two banks had merged together, and they had two FM's and what I didn't know of in the beginning, it wasn't explained to me, that there was some animosity between Facilities Managers … there wasn't a great deal of due diligence done as far as support services… They were both jockeying for position"* (IH4). The result of this was that one of the main FMers left on long-term stress, and IH4 was covering that role. The remaining FM Manager was now responsible for the whole portfolio and reacted badly to IH4's appointment: *"she was trying to just put walls up etc. and she didn't want to let me in"* (IH4).

In response, IH4'S tale was one of building a new department, relating back to the change stories of the consultants and service providers. He started to talk to stakeholders, develop new policies and complete some visible work such as refurbishing some areas to encourage the two different divisions to work together under their new identity as equals. "*A little bit of decoration, a few plants here and there, it really changed peoples outlook and the fact that, you know, they weren't the poor relation as such"* (IH4).

This proactive approach was new to the established inhouse teams, both in terms of their internal service and that of the merger they were asked to support. The main inhouse FM began to accept IH4's presence and impact, becoming less hostile and more engaged. *"She'd been in the building a long time, maybe, I don't know how many years, a few weeks or a couple of months, you know, she hadn't really spoken to anybody and so I mean how difficult it was for her I'm not too sure, but yes, I certainly / I know for a fact it helped her and I know I made a difference there*" (IH4).

The ending of IH4's tale ended when he was offered another role in another company: *"what happened after that I'm not too sure"* (IH4). His story is one of being the saviour of an ill-prepared and ill-supported FM department, which was unable to change themselves never mind support the wider organizational change that was underway. "*I think that the biggest thing was*

the building on the development of the relationships, but at the same time, just to go back, I just think that a lot of due diligence could have been done with support services … I just think it was completely missed and I don't think they realised the importance of Facilities Management" (IH4).

Unlike the stories analysed to date, the reimagining of IH4's fairytale was not based on the lived experience tale. However, a similar story arc was presented, with FM as the hidden heroes of the organizational kingdom. In this tale, FM assumes the role of the main protagonist, and is specifically not the inhouse storyteller himself, but that of a member of his staff who was an service provider FM employed as a security guard.

"He's been through several contract changes … and when I first met him he was quite shy and quite retiring … although he went above and beyond, he just didn't really have any belief. He didn't have any belief in himself and that's Cinderella in a way… He's just a really, really good person, like he's been through several …acquisitions and several changes of contractor" (IH4).

In contrast to IH7, were the supernatural help came in the form of external elements of FM, such as the service providers and consultants, here, they are the subject of rescue, positioning IH4 in the role of the fairy godmother, which came as some surprise to the inhouse storyteller himself:

> *"I'm the Fairy Godmother… I don't believe it … Oh my God! How crazy is that! … when I realised what he was doing, I made sure that he got a substantial pay rise, what he was actually doing for us. I included him in a lot more stuff and he wanted to develop, he wanted to do more facilities stuff, and although he is still a security guard working for [*Service Provider FM*], I include him in a lot more of what's going on"* (IH4).

The power represented by the magic of a supernatural helper lay within Inhouse FM to help the protagonist, the Service Provider FM security guard, to receive the help (training) to evolve to a different identity, recognising the inherent skills and potential within the characters and ultimately recognising him as a valuable part of the family. The aligned role of the supernatural helper, that of the prince, was interpreted as receiving better working conditions, which allowed Cinderella to showcase her skill base in a supportive environment -where she was meant to be, and recognized as such. The king/father roles were uncast.

"Now he knows who he's dealing with and he's getting confident and he's willing to speak up etc., whereas when I first met him it's not the type of thing he would have done. He just feels included. Silly little things like / maybe not silly, but he's actually / he comes to our Christmas Party and we actually pay his company for another guard so he can come to the Christmas Party … so although he does work for a third party, he is more like / I treat him like one of our own, I don't know whether that's right, wrong, good or bad… he's part of the family" (IH4).

As with IH7, the stepsisters are cast to the role of procurement. This does not reflect a villainous nature but one rather that does not recognise Cinderella and therefore excludes her without thought: *"the step sisters were the people that … just change security, you do that, you do that, you're on time, and duh duh duh, and was / there was no real love there I guess"* (IH4).

Overall, IH4 was very articulate into exploring the fairytale and its *Rags to Riches* journey to that of the Inhouse FM profession that reflected his own personal journey. "*I guess it's a reflection on my own story, because I just started off like in an office, just as a Facilities Officer … and now I'm you know… fingers crossed I'll be Director of Facilities in April, be promised a directorship"* (IH4).

This theme of helping people in Inhouse FM is reflected in IH6, whose lived experience story reflected several incidents of the Inhouse FM team pulling together to meet the unrealistic deadline of end clients, such as delivering a late catering order, and providing out of hours services. "*I really like the people that I work with and the fact that you're involved in so many people's lives, by delivering a service … sometimes the first people they might see aren't the ones you'd want them to, so people arrive at weekends, they arrive out-of-hours, it could be a porter, who has been there for 30 years and is a bit rough and ready, but delivers a great service"* (IH6).

In contrast, IH8's lived experience tale is also one of being called on to deliver change, but reflects a tale of being a lone voice, with no recognisable Inhouse team to call upon. Charged with introducing an open plan policy, the end clients who were the focus of this project reacted very badly within the initial consultation groups that IH8 had organised. "*People actually showed physical anger, so they would bang the desk with their fist and they weren't accusing me but they were accusing [*Head of division*] of bullying them out of their offices"* (IH8). Here, it is FM that are positioned as having to deliver a very unpopular scheme, having to lead negotiations over a decision that they had no voice in making, but all the responsibility to

implement. In this lived experience tale, Inhouse FM was portrayed as both the villainous entity to the end clients, but also as a powerless entity for higher management.

IH8 like IH4 is a tale of resilience over resistance, where IH8 tried to manage both the end users expectations but also those of higher management. The frustration of the situation was paramount in this tale, where both parties became increasingly aggravated: *"I can't get them to listen, and open their minds; it is a change management issue"* (IH8). This story concluded when senior management withdrew support and the project was abandoned. Inhouse FM therefore remained the villain, and the real aim of the project to improve working conditions was lost. It was this lost message, and the opportunity to change for the better that IH8 lamented the most in this tragic story. It was in the "*name of efficiency rather than effectiveness and that probably makes me feel quite sad because it makes me think actually that wasn't what we were trying to get across in the early days, we were trying to say, not how many desks can be squeezed in to this space, it's how might we work differently across subject groups, how might we work differently in our office"* (IH8).

The lack of recognition for successful works, as seen in previous stories, is once again apparent in IH6 and IH7, aggravated by scrutiny of perceived errors. "*I think are that lack of recognition sometimes because if you're doing a good job people don't know you're there, hopefully, and the first thing goes wrong then obviously everybody is upset because they've got no heating, water, it's not clean, so yes"* (IH6). However, this lack of recognition on works completed is also illustrated in the lost potential of FM. Both IH6 and IH8 illustrate the aim of Inhouse FM to be cast as an important ally that can actively improve everyone's working conditions, being led by a concern for the people themselves. Where IH8 feels that the project failed due to this lack of understanding of what FM was trying to deliver to the end users, IH6 turns this principle of helping people back towards the inhouse FM team, feeling it is important to create "*an ethos that if there's something not happening right, everybody is willing to join in"* (IH6).

Turning to the reimagining of Cinderella, both IH6 and IH8 display an internal focus, both casting themselves within the protagonist role. The imagery of being invisible, despite actively contributing to the household, is once again evident:

> *"We were Cinderella which is what you have there because she is sort of working away, sometimes it seems thanklessly (laughs) while potentially there are sort of step-sisters out there taking glory on her behalf. Yes, so I kind of thought it was that, sort of behind the scenes, completing fairly thankless mundane tasks"* (IH6).

Where IH8 casts her protagonist as helpless in this situation, IH6 shows element of the riches indicated in the story: "*every now and again that there is a big of recognition and potentially does get to go to the ball"* (IH6). This is still an irregular occurrence, but illustrates that these incidents not only do transpire, but also recognized as important within the FM landscape. This echoes the sentiment of IH4, who emphasizes the importance of inviting the security guard/Cinderella figure to their Christmas party, showing that the ball is not only a sign of recognition but also inclusivity, of creating a sense of family (IH4).

Turning to the fairytale, the traditional head of the family, the father, holds a shadow position in this tale. As such, he is uncast in IH6, which favours a more equalitarian approach, but he is prominent in IH8's tale as the head of FM, where he does not utilise his role of perceived protector. "*He was you know really passionate about trying to understand how the different ways of working might work … and I do think he genuinely thought about that, but he was actually / he was too scared to ever do anything about it"*(IH8). The majority of Inhouse FM tales left this role uncast, with only IH2 and IH7 allocating this role to redundant figures - directors displaced by mergers. In IH8, this role echoes a source of power that is not released, and in alignment to the fairytale, there is a sense of abandonment from an authority figure that was meant to protect.

This disconnect within a perceived family unit also follows through to IH8's casting of the stepsisters. Following the pattern across the majority of the stories, this slightly villainous role is cast to the client. For IH8, they are the working group that formed part of the open plan consultation, but were only interested in their own areas as opposed to the wider plan. As the sisters not only abandoned Cinderella, they actively were malevolent to the protagonist, an alignment that IH8 identified strongly with:

> *"A sense of people could have stepped up to the mark to be more supportive of the consultation exercise and if they were sometimes / they were present within the consultation sessions and other people who were in there they could have also stepped up when people were being rude, slightly defamatory…. I guess what I'm looking at is… that these are meant to be my sisters, these are meant to be people that will support me"* (IH8).

This distance is echoed in IH6, where the client as the stepsisters are not proactive in their negative attitude to the protagonist, but are actively separate from Inhouse FM: "*they are up*

there and they're in their ivory towers" (IH6). It is within this setting where the *Rags to Riches* conclusion can only be completed with the aid of a supernatural helper, the fairy godmother. With the father (Head of FM) being perceived to abandon the project for his own self-interest, the role of the fairy godmother is emphasised for IH8. Cast as the head of department, who initiated the open plan office project, she withdrew her help and support in the face of hostile feedback. In this way, IH8 viewed the supernatural helper as one that wanted to be viewed by all parties as a loved figure but not one that was aligned to help Inhouse FM. This character then was the supernatural helper to the end users, to the active detriment to IH8's ability to deliver the project that ironically, the fairy godmother had begun:

> *"She wants to be seen as the person that would listen to the stories. She was receiving the results from the consultation exercise and she was saying I will not do this to you; I will not impose this change on you. She was gaining a positive reputation through not driving the project forwards, through making sure that the rat and the lizard didn't turn in to the coachman and the footman"* (IH8).

IH8's story is one of an isolated protagonist and this absence of a protector is also evident in IH6. For IH6 however, this manifests itself internally. The source of the help lies within the Inhouse FM team and their ability to look after each other and develop a recognized legacy. *"We might act as Fairy Godmothers, by trying to raise the profile of some of these staff and getting them recognized for external awards, or trying to develop them and roll out things like accredited training"* (IH6).

It is through the spirit of unity and support that IH6's Cinderella story becomes one of internal empowerment, with the *Rags to Riches* story being illustrated through staff, who have been supported to realised their own skills and therefore rise in the hierarchical ranks. The prince here is the enabler of this network, who provides the opportunity and resources for those he is responsible for as a member of his kingdom and their continued presence:

> *"I'm not by any means saying our Director of FM is a Prince, but I guess if they were going, do you know what, there's no money for development, and we're not going to invest in people, then the whole thing would fall and Cinderella would just be scrubbing and there would be no chance of moving up or moving out or going to the ball or whatever, so yes, I guess there's got to be somewhere higher up the chain that will allow Managers to manage, Managers to develop, Managers to reward, there's got to be an appetite for that somewhere I think"* (IH6).

It is this alternative ending that lies within the Cinderella story of IH8. With no support and open adversaries, Cinderella does not make it to the ball, and there is no prince to meet. However, this is not the end of IH8's tale, and the resilient nature of Inhouse FM is once again apparent. Here the rags of the story are fully apparent, but the time is not right for FM. *"You've just got to, you know, live with the fact that you're not going to be a Fairy Godmother to these people ….A bit of Sleeping Beauty in there because actually, in the end … maybe Cinderella's being poisoned and gone to sleep, umm, yes, maybe she's been poisoned and gone to sleep and actually when the time's right she'll be woken up and she'll live to fight another day"*(IH8).

The five reimagining's of Cinderella as an extended metaphor of the storied spaces of Inhouse FM reveal an internal focus and a small number of roles cast throughout the tale as illustrated in figure twenty-eight:

Figure 28: Cinderella Summary

<table>
<tr><th>Casting</th><th>IH2</th><th>IH4</th><th>IH6</th><th>IH7</th><th>IH8</th></tr>
<tr><td>Cinderella</td><td>IHFM
Victim of circumstance, pulls on own talent

Anima/ Good daughter</td><td>SPFM (Security guard)
Shy but talented, overlooked

Anima/ Good daughter</td><td>IHFM
Completes dirty jobs but goes to ball sometimes

Anima/ Good daughter</td><td>IHFM Soft Services
Talented underdog undergoing change

Anima/ Good daughter</td><td>IHFM
Underserving victim trying to appease conflicting interests

Anima/ Good daughter</td></tr>
<tr><td>Father</td><td>Old FM teams
Fear change, power centric

Animus Dark King</td><td colspan="2">Uncast</td><td>IHFM Hard Services
Out of touch, retiring male FM dept.

Animus Dark King</td><td>Head of IHFM
Means well but feeble and ineffective

Animus Dark King</td></tr>
<tr><td>Step/Ugly Sisters</td><td>Uncast</td><td>Client Procurement team
-powerful and uncaring

Animus Dark Daughter</td><td>Client
Powerful and uncaring

Animus Dark Daughter</td><td>Client
Not recognise FM as same family, elite and powerful

Dark Persona/ daughter</td><td>Client
Working completing in self-interest

Dark Trickster/ daughter</td></tr>
<tr><td>King</td><td colspan="2">Uncast</td><td rowspan="2">IHFM Director
Developing role, needs support from followers

King</td><td>See Father</td><td rowspan="2">Uncast</td></tr>
<tr><td>Prince</td><td>New FM Role
Recognition of talent</td><td>Better working conditions
Recognition of talent

Balance of animus and anima</td><td>SPFM/ Consultant FM
Exposes hidden truths,
Brings new resources and a</td></tr>
</table>

	Balance of animus and anima			powerful reputation *Spiritual Helper/Wiseman Sage*	
Fairy Godmother	**Recruitment Consultant** Provides escape route to new better environment *Wiseman/ Sage*	**IHFM** Recognized talent and enabled Cinderella to recognise her talents *Wiseman/ Sage*	**IHFM** See Cinderella – support system *Wiseman/ Sage*		**H.O.D** Led vision but withdrew support when proved unpopular- wanted to be loved figure *Dark Persona/ False Prophet*
Typology	Epic (Rags to Riches)	Epic (Rags to Riches)	Epic (Rags to Riches) - journey not complete	Epic (Rags to Riches)	Tragedy

Three of the five lived experience tales detailed stories of FM mergers that were created in response to wider organizational changes (IH2, IH4 and IH7). This highlighted internal divides that proved to be detrimental to FM in general, although it should be noted that the majority of these stories ended positively.

All but one cast Inhouse FM as Cinderella, the protagonist in need of supernatural help, which comes in the form of colleagues within the Inhouse FM team, meaning that there is little expectation of external help, in terms of either support or resources. However, IH4 and IH7 are notable exceptions here. In IH4, it is the inhouse provider that is the empowered party, who comes to the help of their Service Provider Cinderella, recognising his skills and making him part of the family. In IH7, it is external FM, in the form of consultants and service providers within FM, who bring the necessary skills and knowledge necessary to survival, to the Inhouse provision. They are united under an FM umbrella.

Across the board, there is no help or recognition from the organization FM supports. Indeed the client was notably absent for the majority of the lived experience tales, considering the service delivery nature of this secondary service, but appeared in all but one of the reimagining's. Here they were universally portrayed within the villainous role of the stepsisters, either fully malevolent or through ignorance of the shared benefits a more united approach could result in. The recognition that the supernatural helper role is not from any organizational entity outside the world of FM emphasized the separation of this discipline from the corporate entity is charged to support, and in the case of the Inhouse FM, are actively a part of. With no

supernatural helper within the main organization, there is no guidance on how to negotiate an accepted entry, of how to be *invited in* (Harris et al 2013) to achieve the aggregation closure state of liminality.

7.4 Concluding Section

This analysis has illustrated that there are different storied spaces (research aim one) and archetypes (research aim two) present in each of the divisions, not only in how they create their own storied space, but how the three different functions of FM view each other. The factual stories represented the literal layers, a relaying of facts, where the fairytales captured the hidden contextual and emotional experienced realities felt by the FM practitioners (Kociatkiewicz & Kostera 2012).

The FM consultant analysis revealed an overarching storied space of an enemy, that needed to be defeated using the ATU categorisation of a *Supernatural Opponent*, of being at the mercy of an undefeatable entity. In terms of archetypes, the deconstruction analysis cast the consultant as seeing themselves as the miller's daughter, tasked with the unachievable and finding the answer through luck. This lack of power in the face of an all-powerful opponent is also present in the construction tales, where the consultants cast FM as the father of Hansel and Gretel. These tales present the consultants view of FM as manifesting itself as holding a "position of serfs, expected to be purely an item within the narrative of their master or mistress" (Sims 2003, pg. 1196). This results in a *dark father* and *material helper/servant* archetypes (Kostera 2016), to the detriment of the discipline. This may explain why the consultants did not cast themselves directly, creating distance between the consultants and the perceived discipline of FM, and portraying an interpretation that the FM consultants wish to be positioned outside the FM story itself.

The FM Service Provider grouping represents the most varied in terms of categories and tales. Where their consultant counterparts align with the storied space of *supernatural opponents*, who remain tragically undefeated, FM Service Providers do not display an all-powerful enemy as a focus but instead align to the ATU tales of *Supernatural Helpers, Voyage and Return*. The tales reveal that FM Service Providers as both the underserved receiver of help (as in Rumpelstiltskin's Miller) but also as the altruistic giver of help (the Bears in Goldilocks). In both the deconstruction and construction, FM Service Provider does not cast itself as the main protagonist, but as supporting cast that is also powerless in similarity to the consultant's tale- it is not FM Service Providers' voyage, but their role is to instigate/support the voyages of

others as a *Sage* archetype. These tales are unique in that they illustrate the more malevolent power of FM, which can be used for exploitation, but also FM Service Providers' awareness of this element in how they are viewed, especially from a client perspective.

Finally, turning to the tales of the Inhouse FM, the chosen tale of Cinderella again reflects the ATU category of a *Supernatural Helper*, but not one of a *Voyage and Return* but rather one of a successful *Rag to Riches* story arc (Booker 2004). In contrast to the tales of the consultant and the service providers, the inhouse FM story focus has a strong internal concentration but a wider acknowledgement of their Service Provider and consultant counterparts. Where the deconstruction alignment carried with it a focus on internal politics, the construction tales supported this with the lived experience tales reflecting the turmoil of enforced mergers, both in terms of the FM teams, but also in their role of supporting wider organizational change.

Inhouse FM sees its role once again as the *sage*, successfully helping the client survive in a liminar between two worlds of higher management and end user. The role of the *sage* here is passive, with FM not receiving any benefit from the knowledge they provide within this helper role. However, the stories of the consultants and service providers who use the archetype of the *sage* also reveal a possible detrimental effect of this position.

With the liminal space being visible in all three divisions of FM, the reimagining's of Inhouse FM are the only illustration of positive story arc. Unlike the Service Provision tales that omitted the role of FM consultants, they are cast by Inhouse FM as an ally, to help with their quest. This is in contrast to the Inhouse FM senior management team, which is perceived as dishonest and misleading. Positions of hierarchical authority, coming from the main organization, are seen as the villainous entity, despite the fact this is not a separate organization as in the case for consultants and service providers.

In conclusion, the deconstructed and constructed approaches revealed three distinct story spaces and archetypes. The consultant tales were all *tragic*, displaying dark story arcs and archetypes that are imbalanced and weak. It is notable that the consultants distanced themselves from a direct casting, preferring to cast the role of FM as a discipline itself rather than the specific role of a consultant FM. This illustrates an awareness of the perceptions of FM as a veneer FM as proposed by Varcoe and Hinks (2014), and that they do not wish to be associated with this dark identity. However, this is contrasted by the sense of unity within FM, indicating a possible change in the discipline as the different divisions start to unite with each other.

The FM Service providers shared the *tragic* typology. Neither of these two categories referred to each other, referring only to their Inhouse counterparts, who are viewed in the main as an overlooked entity, initially naïve that is nonetheless capable of becoming their own hero.

This is in contrast to the Inhouse FM, who referred to both their consultant and service provider counterparts. This is also a complementary reference, with these aspects of FM being seen as being left without direction but still delivering, but also bringing additional resources from the 'outside'. This position also allows them to expose truths from this liminal space. The Inhouse tales stand alone in their more positive storied space, resulting in an *Epic Rags to Riches* category. A uniform factor across all three groups is the negative casting of the client, a view that is also shared by the negative archetype placed onto senior management. Senior management represents both FM and the wider organization.

Chapter 8 - The Artificial Folklore of FM: Key Findings

Building on the analysis of chapter seven, this chapter now turns to the interpretation of the data, highlighting the patterns of FM's storied space. Four key findings are identified in support of research aims one and two. Throughout this research, the role of fairy tales were utilised to frame the different storied spaces of FM, defining them and pulling on the role of fiction to help grant meaning (Weick 1995) and identify collective symbols from the individual stories. As such, this chapter climaxes in a ghostwritten fairy story from each of the three divisions, completing the artificial folklore approach declared in research aim three.

8.1 Key Finding One: The Presence of Lack and Organizational illegitimacy

All three divisions of FM: consultants, service providers and in-house providers, all chose different story categories and tales within the fairytales framework. At a high level, this would indicate that there is a lack of a consistent story typology within the industry and therefore tales shared across the practitioners. However, what unites the discipline is that which is not immediately apparent: the shared presence of lack. As analysed in chapter three, fairytales are associated with a utopian ideal, but the FM reality is the presence of lack: the absence of good, and therefore dominance of the *Shadow* archetype. This creates villainy or the desire to have something that creates a journey the protagonist must complete.

For the Consultant, this absence of good is related profoundly with their journey typology, identifying a *Supernatural Opponent* that tragically is never overcome. They are a woodsman cast into a father role that they have no resources or skillset to support. The Service Providers cast their tales around a *Supernatural Helper*, giving the help to others to support a *Voyage and Return* journey rather than their own safe passage. They are bears with no habitat, no recognized natural place. The final group, of Inhouse FM, share the overarching typology of *Supernatural Helpers*, but here it is under the division of *Rags to Riches* where they identify with needing to receive the supernatural help. However, their supernatural help is not from an external source but a manifestation of their own resilience and hard work. They recognise the need for a fairy godmother within their profession, but fulfil this role themselves.

The uniting concept across these tales is the lack of external recognition including FM's organizational illegitimacy, with none of the tales enhancing their position from an external viewpoint. There is a consistent disconnect between the perceived function of FM held by the practice, and those who commission and use the function as clients. The Consultant and Service

Providers interpret this is a source of alienation, however Inhouse FM have chosen a different narrative resulting in one of empowerment. This is a noticeable difference within the discipline and as such, this is a key finding from the research.

Turning first to the *tragic* story lines from the external FM consultants and service providers, there is clear evidence of anger and frustration within their story lines. The consultant stories revealed a distancing from FM, as they did not cast themselves directly into a character indicating that the role of an FM consultant is one that has no voice over their own plot. This passivity is also evident within the tales of the service providers, albeit to a lesser extent. This supports the idea that "we tell a story about what has been happening around us which at least justifies and possibly heroizes us; alternatively, if we are feeling bad about ourselves, we many take the opportunity to tell a story which demonises, marginalises or even ridicules us" (Bruner 1990 as cited in Sims 2003, pg. 1199).

Both these divisions of FM are spectators in their stories, with little control over their own script. Their united motifs are that of impossible tasks, no recognition or rewards exacerbated by limited power. As such, these stories project a reality that is not aligned to a strategic approach, or display the attributes of professionalism as seen in figure five but align to a disparate and disenchanted role. With the understanding that organizations are driven by "finding a place for everything and keeping everything in its place through imposing limits and maintaining boundaries" (Thanem 2011, pg. 82), then FM is arguably the embodiment of disorganization, whose presence indicates the chaotic nature of organizations. In this manner, FM is illegitimate.

This is supported by the archetypal evidence, which make the images and roles shared within the storied space of FM explicit, but also provides the wider organizational context which FM supports in its overall function as a service provider. To recap, fragmented and blurry boundaries are the hallmarks of many contemporary organizations (Lewis & Kelemen 2002), crystallising the need to understand the identity of the secondary services, as presented in this research. Change is constant with an everlasting demand of flexibility causing organizations to lose their history and identity in the face of a new "domain of an eternal, changing present" (Kostera 2016, pg. 6). Within this environment, FM is associated with 'dirty' work, (Cassell & Bishop 2014) in its link with physical contamination (janitorial/hard FM as illustrated in chapter two and SP6) and operational function.

However, the self-association with the *Shadow* archetype reinforces this element of contamination within the Consultant and Service Provider FM divisions. Representing an external entity to the organization they are contracted to work for, the lived experience tales within this research reflect their role as delivering change project, as outsiders coming in and upsetting the organizational norm and therefore initiating a liminal state of uncertainty. In this manner, FM become the embodiment of the contracting organization's *Shadow*, symbolically representing everything the contracting organization wishes to "deny about themselves, due to the threat posed to self-image and self-understanding and, more generally, the need to be viewed in a favourable light by others" (Bowles 1991, pg. 378). Consultant and Service Provider FM are fully aware of this, casting themselves into characters that are weak and forbidding, reinforcing not only a physical stigma of dirty work but that also of social and moral (Fraher 2017, Hamilton & McCabe 2016). This positions FM as representing the very element organizations try to subvert and hide, resulting in a lack of recognition and reinforcing FM's symbolic illegitimacy.

This lack of recognition is sharply evident within the Consultant and Service Provider stories, which display a "paralysis of resistance" (Gabriel 2012, pg. 1139). This is a phenomenon connected to what Gabriel (2012) coined as organizational miasma, a contagious state of pollution in which "people become dispensable pawns, resources to be used, exploited and discarded" (pg. 1143). As stated, FM in these tales act as the contracting organization's *Shadow*, aware of their negative role and powerless to do anything but to comply with wider organizational orders. However, the Consultant's tales also reveal their own distancing to this element of FM, allowing a detachment from the potential contagious miasma that enforces the FM's illegitimacy.

The Inhouse FM share the external FM emotions of frustration but where the later show anger, Inhouse FM show much more acceptance. The paralysis of resistance is replaced by a resilience over resistance. Here, the lack of recognition and source of illegitimacy still results in a liminal separation from the organization, but also from a schism with the incumbent FM, that are portrayed as out of date and fading in the face of a new evolution of FM. This manifests into an internal focus and this is the main source of recognition which "offers opportunities of liberations and empowerment" (Driver 2014, pg. 92) with the lack of organizational recognition being usurped in favour of internal strength. This is represented by their archetype not as an external *Shadow* but as an internal *Sage*, helping industry colleagues as well as wider service users and clients.

This empowerment allows the Inhouse FM to complete their *Rags to Riches* journey and avoid the tragic storied spaces of their external counterparts. The same enemy is shared across all the stories, but for the Inhouse FM, their recognition and therefore enchantment is not dependent on an external recognition but internal respect held within the FM discipline itself, which is recognized as evolving for the better.

8.2 Key Finding Two: Benefiting from Betwixt and Between

With the nature of identity being recognized as fluid, it is arguably more salient within a secondary service such as FM that operates within, and at the mercy of, wider organizational boundaries (McCarroll 2017). Therefore, the concept of liminality and the metamorphosis this state offers is a key finding, confirming the theory as presented in chapter two, and in support of the key finding of lack as analysed above.

As highlighted, Consultant and Service Provider assume the FM name and enter different organizations that are governed by their own internal norms and values. This aligns with the separation stage of liminality (as illustrated in figure seven) across two boundaries. The receiving division of the contracting organization is separated from the rest of that organization by the arrival of the Consultant or Service Provider FM teams, who are the symbolic *Shadow* archetype. They represent the change, which is articulated vividly within the participants' fairytales, whose storied spaces revealed a continued battle with a common enemy of fear of change, and lurking unseen dangers, which remain undefeated and largely intangible.

Simultaneously, FM is also creating a liminal space, entering into the receiving organizational environment and therefore must adapt to this or remain outside. This liminal state is exasperated by the contractual nature of Consultant and Service Provider FM, with the stories revealing a state characterised by ambiguity, demands for immediate results with limited resources and low status. In this manner, the FM consultant and Service provider teams translates into 'Othering': "the process of casting a group, or individual, or an object into the role of 'other' and establishing one's own identity through opposition to and, frequently vilification of this Other" (Gabriel 2008, pg. 213).

Therefore, by applying the concept of liminality, the different storied spaces occupied concurrently by FM are visible. The association with the *Shadow* archetype carries strong elements of disenchantment and disconnection, as they distance themselves from FM and the main organizations they are contracted to, projecting a *tragic* storyline. However, the

consultant's tales do not reveal a fully dystopian fairytale, despite the tragic story arcs. The liminal state allows for experimentation and reflection, a space to try on the new and required identities.

In this manner, FM can simultaneously act as a necessary evil (Price and Akhlaghi 1999), as proposed in chapter two and supported by the reimagined fairytales, but also avoid the "incapacitating ethos of self-criticism" (Gabriel 2012, pg. 1140) that being "betwixt and between" (Johnsen & Sørensen, 2015, pg. 321) can transmit. By acting as the *Shadow* archetype, the negative yet necessary function is completed, allowing FM to enable the *Voyage and Return* journey of the client as illustrated in the tales of Goldilocks. This is the symbolic initiation rite being completed by the client that FM as a service provider is there to facilitate. FM, having received no recognition, is therefore not aggregated, leaving the rite of liminality incomplete.

However, this unfinished state is counter-balanced by the acceptance of the liminal domain as a permanent condition, where continued growth and change can happen freely, representing a great capacity and ability to metamorphose. For the FM consultants, this allows a state that creates distance from an FM title and current industry perception that is portrayed as a hindrance, preventing the full recognition. It allows the Service Providers to navigate the constant and fluid service demands from an anonymous client as "versions of self are tried out and as a new or modified identity is sought" (Beech 2011, pg. 289) in line with new contracts and contract amendments. This aligns to the role of magic contained in the fairytale genre, represented by the ability to suspend belief and be innovative, confirming the theoretical position as presented in figure ten. Therefore, the unstable condition of liminality becomes not only a constant feature, arguably increasingly prevalent within a service provision industry, but one that is also necessary for survival. It is illustrated within the research where the fairy stories of the consultants and service provider FM do not fully lead to a conclusion but remain 'to be continued'.

The inhouse FM also revealed a liminal state, although this category are not external to their parental organization in contrast to the other two FM classifications, as the title Inhouse would imply. However, this is merely a contractual feature and elements of liminality are more dominant within the inhouse FM tales. Not only do they reveal a separation from the organization they are part of, there is also evidence of a separation from the wider discipline of FM itself. Where the Consultants find this enabling, allowing a never-ending liminal state, the stable state of aggregation is not only viewed positively by Inhouse FM, but is achieved through

a system of internal-focused recognition. As such, Inhouse FM is the only reimagining of a fairytale that is completed, aligning with the utopian association of the genre.

Taken from a collective view, the concept of liminality illustrates a level of metamorphosis that is arguably imperative for survival within modern organizations, where managing boundaries is "not necessarily in the traditional sense of controlling them - but rather of imagining, understanding, sharing and influencing them" (Huemer et al, 2004, pg. 63). Within a secondary service as represented by FM, this skill is emphasised by the lack of legitimacy and is compensated by it, as demonstrated in key finding one. Therefore, the metamorphic capacity, as revealed by the liminal states carried by the fairytale reimagining's suggests "an ability and a willingness not to merely to adapt to change but to redefine themselves radically, to metamorphoses into new entities" (Gabriel 2005, pg. 13).

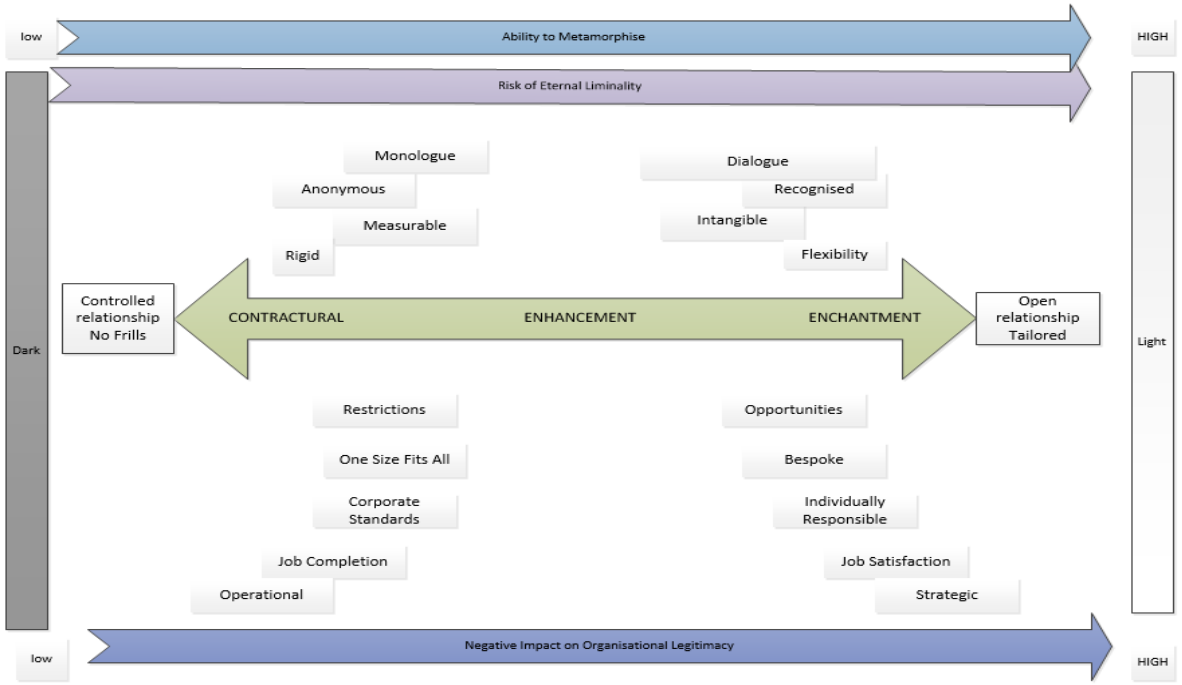
It is established that the profession as a whole is in a liminal state, with no tale demonstrating an aggregation into the main organizations that FM, as a secondary service, is aligned to. The reimagined fairytales illustrate the different positions within the liminar state (figure seven). Consultants recognise the permanency of the liminal state and their place within it, not only accepting it but using it to their benefit. This is shared by the service providers, but to a lesser extent as the detrimental impact of organizational illegitimacy is higher as they fight to "maintain an identity stable enough to warrant sustained involvement from others such as suppliers, customers, regulators…while remaining alive to a shifting multiplicity of standards and expectations" (Zundel et al 2016, pg. 218). Inhouse FM are most affected, with the organizational illegitimacy acutely apparent through the lack of a collective "acceptance by its members that their organization [discipline] is, to some extent, desirable, proper or appropriate" (Brown & Toyoki 2013, pg. 875).

The works of the Grimm Brothers highlighted the question presented by fairytales as "how can one learn what must one do to use one's powers rightly in order to be accepted in society or recreate society in keeping with the norms of the *status quo*?" (Zipes, 1983, pg. 57, italics original). As such, concepts of liminality and metamorphosis are cornerstones of these stories, which has aided how this concept is recognized and used within this example of a secondary service.

This offers a new insight into the delivery mechanism and the empowerment of FM, illustrating evidence of the functional benefits of liminality, but at a wider cost to the legitimacy of the profession. "Our organizations are not interested in listening to the Other. They are interested

in labelling, classifying and managing them, in short, incorporating them into their own narratives" (Gabriel 2004, pg. 630). With new understanding of the impact and usefulness of liminality, the related concepts of metamorphoses, legitimacy and enchantment can be presented, as illustrated in figure twenty-nine. By highlighting the presence of what is considered liminal spaces, and linking those traits to the FM profession, the precarious, unrecognized and ambiguous nature (Lucas 2014) of FM is uncovered, opening a way for an understanding of why FM has persisted as an industry without a stable identity for nearly half a century.

Figure 29: The Enchantment of FM



8.3 Key Finding Three: The Family Business of FM

As discussed in chapter five, the three different FM delivery mechanisms of Consultant, Service Provider and Inhouse have resulted in three different story arcs and archetypes manifesting. This is opposed to revealing a 'grand plot' typology that would "establish rules for the construction of appropriate, or admirable, plotlines" (Kociatkiewicz & Kostera, 2016, pg. 325). This would therefore indicate that FM is not one united discipline but that each division considers themselves as different entities, with varying levels of opinions on themselves and each other. However, this key finding argues that they present an accepted collective internal view, and are united through co-dependency. This internally recognized

legitimacy manifests to support an integrated storied space of the family, arguably supporting the six attributes of professionalism as declared in figure five.

As seen in chapter six, all three chosen fairytales, Hansel and Gretel, Goldilocks and the Three Bears and Cinderella, share the characteristic of kinship. Within the consultant's reimagining of Hansel and Gretel, the family theme was specifically stated by C3 as why the fairytale was chosen. In this tale, FM was seen as the family, bonded together under a shared title but had become dysfunctional with no leadership. End users were cast as Hansel and Gretel who need further guidance and support from the Consultant FM. Service Provider FM utilised the symbolising of the three bears as a nuclear family, illustrating the hierarchical roles with the father, mother and baby representing different levels of FM experience, as opposed to acquired professional rank. Inhouse Cinderella illustrated the fairy godmother bringing Service Provider FM into the Inhouse family, and the princely role of both Service Provider and Consultant FM in Inhouse FM's tale.

Taken together, the reoccurring family motif is present in all the stories when in reference to other divisions of FM. This key finding illustrates the overlapping and occasionally contradictory power relationships held within an overarching family dynamic, thereby representing a symbol of unity but also stability within the recognized bonds of a household relationship.

As such, the family unit also indicates a pre-existing and understood structure with associated roles. In support of research aim two, the parts that the different versions of FM cast themselves and their FM counterparts into reveal no overt heroes. This is contradictory to the heroic rhetoric that has arguably continued to underpin the storied spaces of management, largely attributed to the seminal 1982 works of Peters and Waterman (Höpfl 1995, Collins 2013). Fairytales heroes serve as a role model of courage and leadership, a source of admiration (Forster 1999), which is translated organizationally to "personify the values and epitomise the strength of the organization" (Jones 1996, pg. 58). The artificial folklore of FM would indicate that FM is only a hero in that it holds followership and therefore fellowship within its FM family, saving and helping each other within those roles.

By highlighting the motif of the FM family, it also serves to illustrate the internal and external demarcations. FM is the main family, with recognized shared values presenting a clear "understanding why they are alike together, distinct from others within their field and yet close enough to define themselves in relation to it" (McCarroll, 2017, pg. 293).

It is the client roles that help define FM; insofar that FM as a service provider is dependent upon them. Nevertheless, FM cast them as an external entity that throws the stable family unit into the state of liminality, and is therefore is dominantly negative and cast to the villain role. However, the FM hero does not exist in a wider organizational story, and as such, they never save the client. In turn, the client casting also illustrated that they do not expect to be saved by FM who have cast themselves as weak (Hansel and Gretel's father), misunderstood (Goldilocks' Bears) or as self-rescuing Cinderella. This supports the second key finding in that FM remains in the eternal liminal space, part of the client's tale that they are not empowered to finish.

Here there is a taint of dirty work, which is arguably at the other side of the hero perception. An association with dirty work can be the source of wider organizational exclusion (Cassell & Bishop 2014), but arguably also acts as a reference point to enhance occupational identity and cohesion (Fraher 2017). In this context, the FM family creates a dynamic of an occupational group that allows divisions such as consultant, service provider and inhouse facilities management that are highly malleable and accepted within that family-based unit, presenting a shared acceptance of who they are (good or bad) and what they need to be within a workplace.

In this way, there is a sense of belonging to a wider group, a shared sense of kinship and affiliation to the FM surname. There is no evidence of internal ambiguity concerning the nature of FM and the different facets within it. For example, the FM consultants who apply for contracts are fully aware of their profession and identity. They display characteristics of a liminal state, not because of an uncertainty on their part, but due to the uncertainty displayed by the contracting organization and their understanding of FM. "*There was a lot of mistrust. People felt that nobody know what they were supposed to be doing. There was no leadership"* (C4).

Therefore, the family motif allows a shared ethos to be illustrated, even if the stories are different. This presents an ideology aligned to a Community of Practice (CoP). These are communities that share history, creating similar outlooks but "their members do not have a shared task or agenda; they are not accountable to anyone but themselves" (Gabriel 2015, pg. 298). This internal view of accountability is therefore arguably linked to the wider issue of organizational illegitimacy of key finding one. Internally, FM recognise their actions as legitimate insofar that they are "desired, appropriate and acceptable" (Landau 2014, pg. 2), but this is not recognized by the client, which is emphasized by their role as the villain.

In conclusion, the folk of FM display different storied spaces but all “share a common orientation and overarching purpose, face similar problems and have comparable experiences” (Meyerson, 1991, pg. 133). Understanding the three FM stories helps see how they all fit together in larger organizational narratives and this is demonstrated into the artificial folklore of the next section.

8.4 Key Finding Four: The Fairytales of FM

The aim here was not to create a 'real' story but to generate convincing and authentic ghostwritten tales of FM. The different approaches of the artificial framework allowed a “way of making the familiar strange, and making the strange familiar" (Knowles & Cole, 2008, pg. 11), offering a unique insight into the different storied spaces of FM. The three tales as presented within this section also offer an overt view “to see that which is agreed upon by all organizational members, that which is shared only within certain groups, and that which is fragmented and ambiguous” (Søderberg, 2003, pg. 5).

"Nobody can write a new fairytale; you can only mix up and dress up the old, old stories” (Lang, 1910 as quoted in Ashliman 2004, pg. 158). As such, each of these fairytales are open to interpretation, and so there is a recognized overlap in some areas to ensure that the artificial framework represented the flexibility not only of the folklore, but the views of the participant.

The first tale presented is that of the Consultant’s storied space, which is a reimagining of Hansel and Gretel under the *Supernatural Opponents/Overcoming the Monster* category. As FM was allocated the role of the father, the tale was written from that viewpoint. This altered the original tale significantly, moving the character of the father from a shadow figure, present only at the start and end of the tale, to that of the main protagonist. The resulting tale then only alludes to the importance and experiences of Hansel and Gretel, reflecting the distance from the discipline that this division of FM purposely creates.

The stepmother role therefore symbolises the unhappy relationship between FM and the contracting organization, and the fluidity of this role with its unbalanced power dynamic. Despite being centre to the story categorisation, the *supernatural opponent* that is defeated in the tale types remains an afterthought that is not to be acknowledged, despite the threat. In direct reflection to the reimagining, the consultant tale is never-ending, but remains at a crossroad and so the ending of Grimm’s infamous Golden Key tale (Zipes 2017) is utilised.

The second tale presented is the reimagining of Goldilocks from Service Provider FM. In contrast to their consultant colleagues, this tale centres on the story arc of the *Supernatural Helper*, with a *Voyage and Return* sub-category. This is ultimately a tale of liminality, where the supernatural helpers are principally in the guise of the FM bears, the givers rather than receivers of the supernatural help. However, this help is not wanted, or indeed recognized, but essential for the protagonist, in this case's Goldilocks immediate survival and long-term growth. The overarching archetype of *sage* for the service providers shows their role in guiding the clients, who are mainly negative, though changes and allowing their liminality to be resolved. This is at the expense of Service Provider FM, who must stay in the liminal space of the woods as their role is to help the client, Goldilocks, to learn and return home, and so there they must stay to be effective regardless of the monstrous association. This element is also seen in the third story, where the roles are cast differently but still portray a picture of service provider FM remaining static, although this is to everyone's detriment.

The final story presented is the Cinderella of Inhouse FM. This is also within the category of *Supernatural Helpers* but aligns to the more positive *Rags to Riches* typology. The reimagined tales of Inhouse FM revealed storied spaces that ran across a spectrum, showing the wide variety of FM. The storyline of change and merges were dominant, reflecting a limited variety of characters in the casting but emphasising the liminal state, where new identities are created and experimented with. This metamorphosis then influences the fluctuating boundaries of FM, arguably affecting its ability to achieve a recognized and therefore legitimate state, offering a wide range of flexibility in terms of growth and evolution. This is clearly evident in the tale from IH4, not only in his reimagining of being the supernatural helper to a Service Provider security guard, but also on reflecting on his own career that FM provided him, the ability to start at the hearth and rise to run the palace by being offered a possible directorship.

Only one tale within this category did not carry a positive outlook. This reimagining (IH8) left Cinderella by the hearth in perpetuity, awaiting the time where her skills are recognized. In terms of FM, it is noteworthy that she does not change profession, but accepts her fate and settles down for the wait, in the knowledge that this time will come, supporting the liminal analysis of key finding two.

Together, this collection of fairytales serve to "depict and interpret vitally important yet not ostensibly visible organizational aspects and processes" (Kociatkiewicz and Kostera 2014, pg. 3) across the three areas of FM, completing the final stage of the artificial folklore framework.

The FM Consultant's Fairytale

Once upon a time there was a poor father who lived in a tiny cottage at the end of a forest with his children Hansel and Gretel. It was a time of hardship across the land, and although he was skilled, there were not enough resources to go around and his small family were now starving.

To try to improve his lot, he remarried but he quickly became overwhelmed. His new wife was rich, but did not like the existing arrangements with his two dependents, his children, and pressured him to break this long-standing agreement for the good of them all.

"How can we feed the children? We have enough for two not four", the woodcutter cried. His wife, who managed the household now, thought he was a fool and demanded that the two children be left in the woods to make their own way in the world. This made the woodcutter very unhappy. He had a duty of care and wanted to honour the commitment he felt he had made, but his partner did not understand this. However, as she now controlled all the resources, he reluctantly carried out the orders, and tricked his two children to follow him in to the woods where they quickly became lost without him.

Broken hearted, the father reconciled his decision. "At least I have food on the table and clothes on my back now," he thought. He spent his days completing the basic household chores that his wife ordered him to do and tried not to think about it too much, as no good would come of that.

Then one day, Hansel and Gretel found their way home. The father was overjoyed to see them, as all the chores were increasingly hard to complete by himself. However, his wife was horrified that instead of making their own fortunes, the children had followed the path home once again. She did not care for this relationship and viewed any long-term commitment in this household as foolish.

And so the poor woodcutter took his children still further into the woods. He thought they knew what he was doing but they did not speak about it. "There are terrible things in the woods" he thought. "But the children need to learn that things always change, and they need to adapt. It is for the best".

As the days past, the woodcutter grew tired of all the demands his partner made upon him, and resources were once again scarce. He wondered if he had acted too rashly, as although getting rid of the children helped in the short term, he missed them terribly and he was all alone when his new wife abruptly left. Knowing he could not survive by himself, the father decided to seek a new alliance. He had heard of a marriage fair in the next village and travelled there with great hope.

There he met someone who reminded him very much of his previous partnership. Although this had failed and he had suffered the loss of his most beloved children, the familiarity appealed to him. However, there was also the offer of a merger with someone who was completely different; indeed, he had never come across anything like this before. "One will solve all my problems today", he thought. "The other will take time and is more risky, but if it worked, I could look for my children and we would live happily ever after". And so he sat down to think about this, and so now we must wait until he makes up his mind. That's when we'll see what his future holds.

The FM Service Provider Fairytale

Once upon a time, there lived a family of three bears in a cottage in the woods. They had chosen their home carefully, slightly off the path and hidden under the trees. Father Bear, Mother Bear and Baby Bear were very proud of their house and their efforts to maintain it, and they ran a B&B from it as their main source of income. Talking bears were still unusual and so they had to try extra hard to secure reliable bookings. Father Bear also worried about Baby Bear -he was very innocent and once had come home with all his belongings gone and so Father Bear was doing his best to educate his young protégé on how things were done, and will always be done.

Every morning, Mother Bear made the family some porridge. And with every morning, it was too hot to eat, and so the family took a walk outside to let it cool. Soon a lost little girl came across their house. She didn't know she was lost, and so she was unafraid and when she saw the door to the Bear's house was open (as it always was), she went straight in.

There she saw three bowls of porridge. She wasn't hungry until she saw them, but her tummy started rumbling and so she took a big scoop up from the first, biggest bowl. She howled and stamped her feet, as the porridge was too hot and burned her mouth. She grabbed the second medium sized bowl. This one she spat out across the table -it was too lumpy! The last, and smallest bowl, was just right for her, and so she ate it all up.

Goldilocks then saw three chairs. She sat in a very big chair but it was too high! She sat in the medium sized chair -it was too hard! Then smallest chair was just right but she squealed as it collapsed under her weight -she was too heavy for it and it broke into many pieces.

Next Goldilocks went into the bedroom. She had looked all-round the house, and she was tired. She climbed up onto a very big bed. It was too hard! The she climbed into the medium sized bed. It was too soft! Finally, she crawled into the smallest bed, which was just right and she fell fast asleep.

Soon the three bears came home for breakfast. "Who has been eating my porridge?" they all asked. "Who has been sitting on and breaking our chairs?" Father Bear looked at his very big bed. "Who has been lying on my bed? He asked in a very loud voice. He tried to think if they had any bookings that day. He did not think so. Whoever it was must be tired from a long journey, and needed to eat and rest. Just as he was thinking about this, Baby Bear found their guest asleep on his bed. As he went to wake her and explain about the guest accommodation, she jumped up in fright. One by one, she looked at the three bears. They were big, scary and growling at her. Now fully rested and fed, she rushed to the window and ran quickly away into the wood.

Father Bear watched her go. Although they now knew what she liked, what chair and bed suited her best, he knew she was yet another customer who would not pay her bill, never mind the damage she had caused. He was a little sad that he would never see her again, but also confused. She had been the fourth customer that month that had acted this way.

The Inhouse Provider Fairytale

In a time when wishing still did some good, Cinderella sat by her hearth. She was dirty from the ashes, but the fire kept her warm. She had built it herself and so was content it would last hours, providing her with warmth and safety. Times were hard, as they always were, but her stepsisters were excited as the prince had come of age and was looking for a bride, bringing with it promises of a new age of prosperity.

Cinderella did not know her stepsisters well -she wanted to, but they stayed in the other, richer area of the house and only came to see her when there was something that needed fixing or ordering. Without them, Cinderella would have no place by the fire at all, but they were so bad tempered that they looked ugly.

Then one day, her stepsisters burst into the kitchen when Cinderella was sewing, as a grand ball had been announced. They needed her to make their dresses, and practice doing their hair and makeup so it was just right to catch the prince's eye. All the beautiful young girls in the country had been invited but Cinderella was not. As she was only seen in rags, working in the kitchen, everyone thought she was her sisters' maid. There was no question of Cinderella going to the ball, but she often dreamt about it in those weeks, when the sisters would tell her off for being lazy. "You need to see ***me*** *now", they all said at once.*

As they left for the ball, Cinderella sat down at her place by the hearth and cried as if her heart would break. Suddenly, a kind voice startled her. "What's the matter, my dear?" There stood her fairy godmother, smiling. "I would like to have a beautiful dress, and go to the ball and dance with the Prince", Cinderella said. "And so you shall", said the fairy godmother. "Dry your eyes and do exactly as I tell you".

And so Cinderella ran to the garden and picked the biggest pumpkin she could find, but try as she might, the fairy godmother could not get it to change into a coach. The mice refused to change into horses, and the coachmen remained rats. She tapped Cinderella with her wand, but her clothes remained old and dirty. "I am sorry my dear" the fairy godmother said. "But I really do have to go now, I have lots of other people waiting". And with that, she disappeared.

With future promises of change ringing in her ears, Cinderella gathered herself up and went out to find the local seamstress, who had taught her to sew. Glad to see her old friend, the seamstress gave her the best dress she had. Next, she went to the mechanic, who Cinderella had sent her sisters to when they wanted a lift. He smiled when he saw her, and ordered his best car as she was one of his best clients. Lastly, she went home, changed and got herself ready with all the skills she had learnt over the years.

When Cinderella arrived at the palace, she looked so beautiful that the ugly sisters did not know her. They thought she must be a princess from another country. They never thought of Cinderella, for they believed that she was sitting at home, by the cinders.

The prince thought that he had never seen such a beautiful princess. He danced with her all night, to the point where her shoe broke. He was amazed as she calmly sat down and began to fix it, and as she did so, they talked and talked about the land, the castles and the people. The prince recognized her talent, and what she could do if enabled with his resources and reputation. And so together, they formed their own partnership and lived happily ever after.

8.5 Concluding Section

This chapter has identified the key findings of this research, culminating the artificial folklore framework by presenting the ghostwritten fairy tales of each of the three identified delivery mechanisms of FM. The identified presence of lack unites and aligns the discipline as manifesting as the necessary but vilified *Shadow* archetype. The presence of liminality is also throughout the three areas, although being applied and positioned in different measures, leading to different accepted roles within a 'family' structure against a client villain. The tales relate to a shared understanding of the nature of FM- the fact that FM is hidden, and unrecognized is what binds the profession in mutual understanding, providing a motif of an invisible discipline.

This highlights the roles and therefore identity that FM cast themselves into, the storied spaces they consider themselves part of and therefore creating a set of reciprocal expectations (Robichaud 2003), and the plot and associated transformations that are at the core of their stories. It also represents the disconnect between the image that FM projects and the identity of those who carry out the profession. In this manner, the ghostwritten fairytales are both a reflection and a product of contemporary FM in the UK, as an example of the wider service provider market.

The diverse methodology allowed the full complexity of FM to be revealed, with each tale illustrating a different discipline plot line and set of relations within their storied space, that may have been obscured by a more conventional format. The stories are realised differently, depending upon the different storied spaces the participants are in (Boje 1995) illustrating the pluri-vocal nature of FM, and the struggle within it. The approach of artificial folklore also allowed an insight as how FM as a practice is seen in practice, as opposed to relaying how they wish to be seen by utilising the semi-fictional approach.

Chapter 9 - Happily Ever After? Discussion, Key Contributions and Conclusion

"See! Sweet and sound she sleeps in granny's bed, between the paws of the tender wolf"
Carter, A., The Company of Wolves, 1979, pg.139

This research has analysed the secondary service of FM as an example of a contemporary non-core service utilising an artificial folklore approach. It has taken the stance that fairytales "select that which has become relevant in a community to inform members of that community what has become crucial for adaptation to the environment in the most effective manner possible that might be entertaining and instructive" (Zipes, 2014b, pg. 13). The multi-disciplinary approach expanded the idea that fairytales have been revised, retold, reimagined, subverted and invented as they respond to social values and needs over time, and applied this to a contemporary organizational setting.

Both the approach developed and applied, alongside the end analysis must therefore now be considered. As such, this final chapter details the contribution to both knowledge and to practice. This is considered alongside the limitations and constraints that were uncovered and further recommendations for this research are presented, allowing a concluding analysis.

9.1 Contribution to Knowledge

"That was really interesting, gave me lots to think about" C4

The contribution of this study firstly lies within the creation of the artificial folklore framework. This represents a multi-disciplinary study influenced by an arts-based approach (Kelemen et al 2018) that intertwines folklore, literature and narrative theory with organizational theory. By doing so, the approach reveals a clear position of a secondary service and the evolving divisions within it, capturing not only the stories and archetypes but also the deeper understanding of the practitioners of this secondary service. "It is argued that by paying attention to the symbols, tales, legends, and myths that organizational members use to describe their experience, the researcher can tune into operative dynamics that would otherwise remain very covert and inaccessible" (Smith & Simmons, 1983, pg. 377).

Although the use of stories as an investigative tool into organizations is a recognized mechanism, folklore as a specific research tool is less apparent, despite the overlap with many aspects of OB (Price & Whiteley 2014). Fictional accounts created by researchers remains "highly unusual in management studies" (Whiteman & Philips 2008, pg. 289), and this research

aims to broaden the base of organizational studies by exploring "another set of texts that function to sustain the discourse of organizing" (Philips & Zyglidopoulos 1999, pg. 594). Simultaneously, it also aims to provide alternative approaches which test "our attachment to entrenched academic traditions surrounding the production, representation and consumption of research" (Whiteman & Philips 2008, pg. 297), by introducing folkloric principles.

Folklore in this study is positioned as "a system, orientated toward conventions sanctioned by a cultural community" (Tatar 1987, pg. 66), and so its use within organizational studies offers another means to capture and understand the dynamics within increasingly complex and fluid organizational boundaries (Rippin 2013, Kociatkiewicz & Kostera 2014). This approach therefore helps answer the call from Czarniawska and Mazza (2003), who state that research needs to become as flexible and emergent as the workplace it studies.

The use of fairytales within organizational research is also uncommon. This study aims to support this lack, recognising the full potential of fairytales, which "raise the question of individual autonomy versus state domination, creativity verses representation, and just the raising of this question is enough to stimulate critical and free thinking" (Zipes 1979, pg. 21). Where folklore can expose the overarching conventions accepted within an organizational community, the vehicle of fairytales captured the emergence and evolution at a more detailed level. They "draw on the double movement of language between literal meaning and figurative expression to fashion stories that dramatize psychological realities" (Tatar 1987, pg. 82). Fairytales clear structure and characters allow a recognized pathway into storytelling for the participants, allowing events to be exaggerated (recognized by the role of fiction) and building an authentic evaluation of their socio-cultural reality (Dégh 1972).

A further contribution provided by folklore and fairytale frameworks is supported by Morrell and Tuck's 2014 research. This utilised Propp's (1928/68) framework to investigate tax regulation. This study considered "that the stories we learn at a very early age establish conceptual inventories that we unconsciously apply to make sense of more complex terrains in later life" (pg. 145). This collective level is then also supported on an approach at an individual basis. In the wider fields, such as psychology and sociology, writers such as Bettelheim (1976) and Baruch (2008) employ fairytales as a way to analyse and accept the dynamics of life, utilising them as a sensemaking tool.

The use of fairytales within research also lends itself to the fluidity of organizational studies. With boundaries increasingly blurry, fairytales offer the capacity to capture this phenomenon.

“The fairytale is in a perpetual state of becoming and alteration. To keep to one version or one translation alone is to put a robin redbreast in a cage” (Pullman 2012, pg. xix).

The use of the factual and fairytale approach, intertwined in the artificial folklore methodology, positioned stories as not only a form of data but also as a methodological approach. In this manner, the fairytales are both the process and the product, being created by the methodology and then studied within the data analysis. This approach presents an organizational reality often missed or inaccessible through conventional sources and methods of data gathering (Gabriel 1991), allowing “access to the unconscious yet projective images of what the [discipline] meant to the managers” (Rhodes & Brown, 2005b, pg.169).

The artificial folklore approach therefore provided a way to mitigate against the professional prerogative, arguably prevalent in the secondary services, to portray a positive self and professional image connected to professionalism, allowing a “backstage perspective” (Van Mannen 1973 pg. 420). Recognising and incorporating poetic licence allowed honesty and depth that may have been difficult by just relying on the lived experience tales and more standard methods.

The artificial folklore approach also allowed scope to capture “issues such as absurdity, irrationality, uncertainty and disorder which are often overlooked in organizational research” (McCabe 2016, pg. 25). By doing so, it also highlights not only the organizational status but also those organizational actors that do not only just stay in the shadows, but represent the *Shadow*. “Our organizations themselves appear to create more and more borders and to patrol them with ever greater vigilance; these act as boundaries to movement, to communication, to expression, to narratives and, of course, to human contact. We are creating more and more Others, whose stories remain unlistened to, whose voices are unheard, whose Otherness is ever more untouchable” (Gabriel 2004, pg. 631).

The artificial framework as developed also provides an approach that could be considered as generalizable or transferable across the organizational landscape. Transferability here relates to the extent to which the abstracted factors and influences can be applied to existing understandings and how, in future, as the new theory matures, they are reinforced through further research (Modell, 2009). The specific steps that form the framework are detailed in appendix six.

The aspect of participant engagement is also a contribution. With modern workplaces being increasingly time-pressured, completing organizational research can be problematic in securing

time with participants. Aligned to a wider call for creativity and innovation within industry, this research was therefore positioned as 'interesting' in that it subverted audience assumptions (Gabriel 2013). Although there was a risk that the participants would find the approach confusing, or at worst, juvenile, the familiar stories and characters engaged the participants. This element of curiosity (Kelemen et al 2018) not only secured a good number of volunteers, but many commented on the enjoyable nature of the research, which then in turn provided a rich variety of data.

"about your research… I think it's strange, when I first …when I was going to help and then obviously I got your e-mail and stuff and I thought you were nuts! …But there's method in your madness and the fact that you've taken the length of time to do it, I think it's great, and I would love to see the end product" IH4

"I enjoyed that, I hope you get something out of it. I went down the bear route -I like that!" SP1

It is recognized that "working with ethics involves realising that we do not know how others will respond to and/or interpret our work" (Adams 2008, pg. 179). However, the analogical approach presented here helped ensure there were no ethical issues within the research. This was supported by the confirmation of a participant consent form, and also full anonymity throughout the study.

Lastly, the impact of the researcher in terms of a contribution is noted. As stated in the research approach, the researcher has a background in FM both as a practitioner and as an academic. It is acknowledged that this may have influenced interpretation (addressed in the limitation section of 9.3), but within a manner which supports the underpinning Jungian influence. Pulling from his analytical psychology approach, Jung practiced a dialectical procedure that emphasized the equality of all participants, journeying together as opposed to a patient/doctor relationship that implied a position of power and therefore correct pre-defined answers. The role held as a previous practitioner allowed an understanding of the role, and recognised a need for further research in this field, specifically focusing on capturing the voice of the FM managers themselves. "Only the wounded physician heals. It is very important not to know all the answers. Often we don't know … it is greater to the patient when he discovers the answers himself" (Jung, as cited in Bennet 1982, pg. 32). Overall, this allows the contribution to knowledge to be richer, supporting a "unique signature that spans the scholar-practitioner divide and produces novel results" (Fraher 2017, pgs. 139).

9.2 Contribution to Practice

The focus of this study was the practice of secondary services - those that support the main organization and as such, do not directly generate any profits. As such, these support services are the most vulnerable in terms of stability within an organization due to an escalated outsourcing risk (Belcourt 2006). This fluidity and positioning as 'non-core' therefore directly impacts the overall identity of these specific services, illustrated in related disciplines such as HRM (Keenoy 1999), IT (Willcocks 1992), project management (Hodgson & Paton 2015) and hospitality management (deBruijn et al 2001). FM in this study is positioned as a representation of these practices, being the most salient due to its emphasised ongoing legitimacy issues (Drion et al, 2012).

Using the imagery of a fairytale to introduce the different facets of a managerial sub-discipline is viewed as a different approach, and as such, aims to have several contributions to these wider support practices. The familiar imagery of the fairytale allows the exploration of what the practitioners' project onto certain areas and the professional archetype formed within each tale, but still under one story genre, one discipline. The stories allowed different features of the practice to be represented, but also permitted the various possible views of the chosen practice's overall position to surface, in terms of the overall organization.

The approach also allowed the participants to assume the role of the narrator, to illustrate how they see themselves in their own storyline, exploring the orthodoxy and self-perception the practice promotes of itself, and incorporating the empirical research into an overall narrative (Kociatkiewicz and Kostera 2014). As such, the approach could be applied to a range of other managerial sub-disciplines to help explore degrees of organizational studies.

The creative approach as utilised within this research also relied on the ability of the storyteller to connect to the brief and think slightly differently, using imagery and metaphor to create their own fairytale analogy. With the role of narrative fiction being connected to the "development of imagination for action" (Czarniawska—Joerges 1995, pg. 17), this approach contributes to the further development of creativity and innovation within practice. This is particularly salient in the service sectors, where there is increased competition and therefore the need to gain and maintain a competitive market status (Cui & Coenen, 2016). "It is essential for the established supplier companies to prepare themselves for a future that brings with it immense competition,

globalisation, new product development and generation of an environment that insist on business innovations" (Goyal and Pitt 2007, pg. 59).

Czarniawska (1998) suggests that using a narrative approach allows organizational reinvigoration, with Pässilä et al, (2012) echoing this argument under the banner of organizational innovation. With FM being chosen as an exemplar secondary service due to its ambiguous identity, adopting a more storytelling approach within the practice may allow a refocus on relationships, on intangibility and therefore reinvigoration, either within the liminal states (consultants) or by emergence and acceptance into the wider organizational landscape (Inhouse). By capturing the stories of the practice, both past and future (Rhodes & Brown 2005, the meaning of FM can be understood in line with the changing organizational needs: "narratives can be seen as orientating inscriptions of past performances and as scripts that provide staging instructions for future performances" (Küpers et al, 2012, pg.84).

The analysis of chapter two pinpointed the risk of FM as a secondary service being judged by what can be measured. This therefore shapes not only the external perception of FM as a cost-centre, but also how FM internally shapes itself to meet this expectation. By using a storytelling approach, it empowers the practitioners to create as opposed to follow a wider organizational storyline:

> "as we hear a story, the events are not meaningful for us until we have read ourselves into the story. This is how a story, and the telling of it, functions in a fundamentally different way for us than does analytic science. Analytical science gives us events that are objective fragments of reality and leaves us detached from them; the story always gives us events that are intended to be coherent and meaning to us, something that cannot happen unless we become involved with them" (Hummel, 1991, pg., 36).

Therefore, the contribution to practice in the study's approach is starting to capture the formation of FM's tale, absorbing the impact from the lack of any official story (Boje 1995). The understanding that an employee identity affects how they undertake their role (Butler et al 2014), is applied at a wider level for the FM discipline. By capturing these tales, an insight into FM is allowed to emerge, such as perception branding highlighted by artificial folklore casting. "The individual in the organization who is assigned fairy tale role might be branded by that role" (Moxnes & Moxnes 2016, pg. 16). This clarity facilities understanding and change if required, by providing an increased awareness. This moment of sensemaking could therefore

facilitate a “change in image will serve as a catalyst for reflection and redrafting of how the [discipline] define itself” (Weick et al 2005, pg. 416).

By doing so, this research answers the call for traditional FM "to escape the role as the cost reducing administrator of the physical environment, and develop a future FM that contributes to creative environments" (Alexander & Price, 2012, pg. 62), creating communities where identity and meaning are interlinked with value creation as opposed to value for money. This, as Endrissat et al, (2015) argue, moves enchantment towards becoming a business model, and the associated creation of service folklore (Solnet and Kandampully 2008). Browning and Morris (2012) argue that people who know how to position themselves within a narrative and know how to reframe the story are at an advantage.

As this research shows, three intertwined but separate entities of FM exist, and so this study with its use of the artificial folklore framework provides “a system of uniting that would otherwise be fragmented” (Smith & Simmons 1983, pg. 377). The different streams of FM are captured in their own tales, plot and characters, united in their storylines and under the umbrella of fairytales. “Narratives are also seen as central to building community meaning ... the performance of stories is a key part of members’ sensemaking and a means to allow them to supplant individual memories with institutional memory” (Cunliffe et al 2004, pg. 265).

Finally, the research contributes to the practice as a possible form of workplace learning. The process of becoming a storyteller that all the participants were asked to undertake is a very individual and therefore personal experience. It is hoped that by supporting the creation of these personal stories will implicitly support the more collective and scientific understanding from research findings that have not transferred well to the workplace but “continues to rely on personal experience, to the exclusion of more systematic knowledge” (Saunders et al, 2016, pg. 8).

9.3 Limitations and Constraints

The power of fictional narratives to emplot a discipline incorporates the ability to “transform itself from its past and present into its future” (Küpers et al, 2012, pg. 84). The tales created here reflect a world created by the different service streams within this secondary industry, the plots and characters they form in their everyday realities. However, it must be recognized that there are several limitations and constraints within this research that need to be highlighted.

Firstly, the overall limitations of the approach will be analysed, detailing any mitigation actions that were implemented, before proceeding to the restrictions and issues of this study.

With the concept of narrative continuing to be “elusive, contested and indeterminate” (Riessman 2008, pg. 183), it follows suit that this study is open to similar criticism. "One of the major weakness of the logical positivist movement was a tendency on their part to dismiss poetic and metaphorical language as meaningless utterances" (Knowles & Cole, 2008, pg. 9). This is aggravated by the fictional allegory, represented by the focus on the fairy stories that is underpinned by the factual truth, rather than on the more traditional focus on the factual lived experience tales alone. The fictional approach utilised in this research could therefore be seen as a limitation, with the association that it represents a sole work of fiction with no tie to realities. Here, the fiction plays a mediating role, and care was taken to address this issue through a very clear participant brief, which positioned the tales as an allegory.

Linked to this element of fiction within the study is the use of ghostwriting in the analysis, as the end product of the artificial folklore approach. This is open to the criticism of being biased and too subjective to be of worth. This point is highlighted by Rhodes and Brown in their analysis of the use of fiction in social sciences who defend against the claim that “where research is made up it therefore cannot be trusted” (2005, pg. 469). Although this overall argument is rejected due to the detailed methodology that allowed these tales to be constructed, it nevertheless touches upon the issue of validity.

Riessman (2008) indicates that narrative studies in particular need to assume validity on two fronts: both in the story told by the participant and the story then told by the researcher. In terms of the story told by the participant, there is the accepted limitation that this is very subjective. However, this subjectivity was the aim of the research and in line with the research approach. The story told by the researcher is visible in this study in two distinct mechanisms. Firstly, as with all qualitative research, there is an accepted limitation that emergent themes, such as identity, are fluid and are evolving and therefore are not in a fixed form that the participant may be able to express at the moment of asking. "It is unlikely that researchers can access and understand their constitutive assumptions which are struggling and emerging and hence being realized from day to day" (Johnson & Duberley, 2003, pg.1281). Secondly, the approach of ghostwriting is the inclusion of the voice of the researcher as opposed to the participants themselves. Whilst this could be seen as diluting the analysis, this is positioned as highlighting the role of the researcher whose direct voice is often omitted, making this element of the research more transparent.

The creation of artificial folklore has been previously discussed, but it remains that the artificial element ties to the absence of an ethnographic approach (McCabe 2013). Therefore, the tales as collected were not "encountered in their natural states, but are presented and performed for the benefit of an outsider" (Gabriel and Griffiths, 2004, pg. 116). At collection, the tales were simultaneously created into an oral form and then turned into a literary fairytale in the production of this study. The artificial folklore framework removed the individual identity of the storyteller in line with research anonymity leading to a limitation that the tales “are removed from their original contexts and re-framed in a literary sphere, where they become self-referential and purely aesthetic items" (Carrassi 2016, pg. 71). However, this limitation was mitigated by the inclusion of historic context through the wider FM analysis of chapter two, and then at an individual level through the lived experience stories that preceded the reimagining. The twin approach of using lived experience stories in line with fairytale re-imagining also mitigated the risk of the lived experience stories “not tallying with the culture” (Jones 1991, pg. 32). This misalignment can occur due to misinformation or political elements, but the approach was very much centred on the individual experiences as opposed to a collective organization.

The concept of using fairytales as an analytical tool can also be seen as a limitation as they relate one story and therefore one perspective. Fairytales are by their nature not multi-voiced. However, this means that it is then very clear what point of view is being represented (Toomeos-Orglaan 2013), and this one perspective is indicative of a wider, in this case, occupational collective. “Given our inherent social need for membership and belonging, our individual life story is often embedded in the story of the community from which we derive our identity” (Yang, 2013, pg. 148).

There is also a recognized limitation in the length of the study. Presently, these tales represent a snapshot of the FM industry as the UK recovers from a global recession, and therefore is it conjecture whether these collective images are sustained (Küppers et al 2012). A longitudinal study would allow the evolution of the tales to be charted where present, and the longevity of reoccurring tales to be identified as a tradition of the discipline. This is particularly salient in confirming the state of metamorphosis and the different identified stages of liminality.

Other limitations in the overall approach are the exclusion of gender and power dynamics, which are widely associated with fairytale studies (Benson 2003), although this was declared specifically as not being in scope. A larger sample would also have produced more insight into potential combinations and examples of tales, but the themes themselves were sufficiently

saturated with the sample size of this research (across the three stages). The omission of Disney references and imagery could also be considered as a limitation due to its universality and domination in this field, but it was noted that Disney fairytales are criticised as being too “instrumentalized and commercialised” (Zipes , 1979, pg. 2). Therefore aligning with the more traditional sources of the brother Grimm, Charles Perrault and Ladybird allowed this balance of familiarity and authenticity.

In terms of the implementation of the planned methodology of artificial folklore, the three different approaches of deconstruction, collaboration and individual story creation where not all successful as planned. The deconstruction was a useful exercise in terms of allowing the constrictions of one allocated story to be highlighted. Here, the limitation of the approach lay in the risk that participants were making their reality fit the storyline of the assigned tale, resulting in a scenario where the "organizational narratives then become ingredients in the researchers own agenda's” (Gabriel, 2000, pg. 151). The option to ‘opt out’ for the participants which did not feel an alignment with the story would indicate that an affinity with the tale was present.

The planned data collection of collaboration was unsuccessful, not achieving adequate numbers to run the process. The reason behind this are analysed in section 5.2, and the impact of this on the overall study is balanced by achieving larger numbers of volunteers for the individual construction method. In terms of this individual approach, only the dominant fairytales were analysed in each field, discounting the tales of Little Red Riding Hood, Snow White, Rapunzel, Puss In Boots and Beauty and the Beast. This was in line with the research aims, which concentrated on the reoccurring motifs and not as much on the omissions (Hallet & Karasek 1991), and is therefore a point picked up within the future recommendations.

9.4 Further Research

This study was innovative, in that a new methodology was developed to explore the emergent identity of a secondary service, through their storied space and archetypes. As such, there is much scope for further research from this initial analysis. In the recognition that identity is not static but dynamic (Clegg et al 2007), the framework of artificial folklore and its ability for the practitioners to cast different characters would be beneficial to repeat to chart any movement, in line with the evolving elements of the liminal state.

Therefore, a longitudinal approach is recommended. This would support the use of the Jungian archetypes to reveal “strong plots” (Czarniawska & Rhodes 2006) that have been institutionalised and belong to a common organizational collective. A longitudinal approach would allow an insight into any stativity or movement, supporting the approach the ability to sustain a constant narrative would further strengthen the validity of the results presented here. Connected to this approach is the element of futurology, in recognition that stories can be used to predict future organizational behaviour (Rhodes & Brown 2005). Although this element is not the focus of this study, fairytales can track the evolution of a culture (Zipes 2011), and so this framework could be applied to track organizations and specifically the evolution of new and current disciplines within it.

This study was also conducted in the UK only, and a future recommendation would be to repeat this across Europe, and then internationally to allow a fuller, global picture of the industry to emerge. This is supported by a number of volunteers coming forward from Europe to take part in the research when the initial call (appendix five) was placed onto social media.

Another recommendation would be to utilise the stories as created by this research, by bringing them back to the FM practitioners to gauge their opinion not only of the artificial folklore of their FM practice, but those across the three different disciplines. Repeating the framework targeting different hierarchical levels of FM, with the end clients and also with the wider secondary services such as IT and project management would also not only test the robustness of the model, but also capture the different storied spaces and archetypes present in contemporary organizations. Folklore is good at "opening many windows into the idiosyncrasies of each organization [discipline] rather than providing access to human universals (Gabriel and Griffiths, 2004, pg. 123).

The framework as developed in this study is flexible to also allow it to be applied to specific elements within organizational studies, such as emotion, power and gender issues as well as sensemaking and learning (Brown and Rhodes 2005b). There is also evidence of how the different areas of the secondary service display concepts such as resistance and irrationality (McCabe 2014, McCabe et al 2019). Fairytales have been utilised specifically within this study, but this represents one stream within the wider genre of folklore as discussed in chapter three. Utilising this approach more within organizational studies would therefore be positioned as being beneficial. For example, folklore literature alone can be generally divided into “research on lore about artefacts and materials, verbal lore such as storytelling, and ritual or customary lore” (Neumann 1999, pg. 444). By altering the artificial folklore framework to include the

personalisation of workspace would create a focus on artefacts to help capture the stories related to these items and therefore the different organizational and discipline customs. This would support a specific power analysis in terms of using the framework to illustrate control, and ownership within their kingdom and place of ownership.

As an innovative study, different methodologies were investigated before choosing the one as presented here, and so a future recommendation would be to explore these early options in further detail. For instance, the different story plots and character functions as identified by Propp (1928/1968) was considered and this could be developed into an analytical approach. The collaborative approach as detailed could be developed further where one group of participants were allocated stories generated by the previous group to discard or reframe using Propp's 31 functions to create a series of tales that the group accepts in its entirety. This would guide the creation of the artificial folklore by capturing the individual proto stories, the "simple pieces of information that which carry the seed of a narrative" (Gabriel, 1995, pg., 495) that are finished and picked up by other people's proto stories to allow different meaning and elaborations to be charted. The use of familiar articles such as Top Trumps and Story Cubes are also elements that were considered but not fully explored in terms of helping create stories that represent all the perceptions that co-exist in different versions.

9.5 Concluding Section

This research was innovative in nature, aiming to use an arts-based approach (Rippen 2015, Goulding et al 2017)) to explore the storied spaces and archetypes within a secondary service. FM was chosen as the most salient example, due to the lack of any generalised agreement on what FM actually is (Drion et al 2012) arguably resulting in an unimportant, non-core service or a hidden resource (Becker 1990) aligned increasingly to an outsourced function (Belcourt 2006). This is positioned within the wider context of fragmented and blurry organizational boundaries (Lewis & Kelemen 2002),) in an accepted stated of constant change. Three research aims were declared: to unlock the patterns within the FM storied space, to uncover the archetypes and lastly, to create an understanding of an artificial folklore framework within this organizational setting.

Chapter two explored the literature within FM, establishing the three arenas of FM: people, place and process, supported by three delivery mechanisms of consultant, service provider and inhouse FM. This analysis indicated a fluidity of roles influenced by liminality and

enchantment, dictating a focus on the FM practitioners themselves, as opposed to a previous research focus on job roles, contracts and a built environment emphasis. This initial analysis therefore indicated a wider variety of storied spaces with no cohesive internal story, to illustrate how FMers negotiate their role in different organizations, in different delivery mechanisms and how they view their position within it. This supported the need to investigate this area through archetypes and a new approach of artificial folklore to capture multiple and symbolic realities (Höpfl 1992).

This was the focus of chapter three, which tied the familiar concept of organizational storytelling to the longstanding tradition of folklore. This analysis revealed an approach that "literary narrative accommodates the unpredictable side of life as well as purposeful behaviour - the fragmented and the coherent at the same time" (Negash 2004, pg. 193 as cited in Watson 2011, pg. 398). As a large field, this exploration focused on the vehicle of fairytales to support the liminality findings of chapter two, and allowed a robust investigation into the archetypal element, in alignment to research aim two.

Together, these three initial chapters provided the foundations for a research approach that was determined within chapter four. This is the planned creation of an artificial folklore framework, answering the final research aim. Multiple approaches are detailed, forming a combination of methods across organizational storytelling and traditional folklore. A deconstruction of a tale to allow the story arc and characters that were important to the FM practitioner formed the initial approach, which was supported by an individual lived practice and then reimagining session where the fairytale chosen was left to the practitioners.

This approach allowed not only the casting of the FM practitioners to be identified within the safety of poetic licence, but also the casting of the different roles within the wider organizational kingdom. The main story arcs and archetypes from each FM division was then analysed, with the main motifs forming a ghostwritten fairytale for each one. These three stories illustrate the differences within the discipline, but also the similarities, which formed the key findings of chapter six.

This research is unique in many ways, utilising the unique approach of folklore and merging it into an organizational storytelling approach, utilising an "old skill in a new context" (Snowden 1999, pg. 30). The creation of the artificial folklore allows a flexible insight into this secondary service, which acts as the necessary evil, the *Shadow* archetype, manifesting as the all the "rejected aspects of what the rational organizations would like to make itself to be like"

(Kociatkiewicz and Kostera, 2014, pg. 12). Internally, the application of liminality provides an insight into FM's ability to metamorphose, allowing them permanency in this negative casting.

This reflects FM's eternal identity process, rather than an identity product, which is "better understood in terms of becoming rather than being" (Sveningsson & Alvesson 2003, pg. 1165). In this manner, the artificial folklore offers a mechanism of creating "alternative worlds that put the actual one in a new light" (Bruner 2002, pg. 10) within this fluctuating landscape, allowing a snapshot into the different storied spaces of FM.

In conclusion, this research has illustrated that FM, as an example of a secondary service, does have a mutually shared mythology that would help explain why it has persisted as an industry without a stable identity for nearly half a century. The increasing myriad of contractual and delivery mechanisms indicative of a non-core practice are visible, placed within the background of both formal and indistinct organizational boundaries. They are 'folk'. FM and its role is fluid, and multi-faceted as a reflection of secondary services within modern organizations' lifescapes (Styhre 2017). This study provides anchor points to help understand the use of folklore to reveal "what is expressed and what is denied, what is discovered and what is rejected, to form a picture of the possible world to which Sleeping Beauty, say, will be waking up" (Warner 1994, pg. 418).

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Appendix One: Basic Plot Typologies

Aristotle Typology:	**Comic**	**Tragic**	**Romantic**	**Epic**
Booker Typology:	**Comedy**	**Tragedy**	**Rebirth**	**a. Overcoming the Monster,** **b. Rags to Riches** **c. The Quest** **d. Voyage & Return**
Protagonist	Deserving victim, a fool The protagonists are destined to be in love, but something is keeping them from being together, which is resolved by the end of the story	Undeserving hero/ Victim, villain who falls from grace and whose death is a happy ending	Villain or otherwise unlikable character who redeems him/herself over the course of the story Love object	Hero -acts selflessly, is inwardly strong, determined
Other characters	Trickster	Villain, helper	Gift-giver, lover, injured or sick person	Rescue, object, assistant, villain
Plot Focus/ Predicament	An accident, mistake or coincidence generating emotions of mirth or scorn	A crime or accident insult, injury, loss, mistake, repetition, misrecognition which is often underserved	Love conquers misfortune, recognition, reciprocation.	A challenge, mission or sacrifice where the protagonist is a hero and the plot focus is on achievement a. The protagonist sets out to defeat an antagonistic force which threatens the protagonist and/or protagonist's homeland b. The poor protagonist acquires things such as power, wealth, and a mate, before losing it all and gaining it back upon growing as a person. c. The protagonist and some companions set out to acquire an important object or to get to a location, facing many obstacles and temptations along the way. d. The protagonist goes to a strange land and, after overcoming the threats it poses to him/her, returns with nothing but experience
Emotions that are generated	Mirth, aggression, scorn	Sorrow, pity, fear, anger, pathos, redundancies	Love, care, kindness, generosity, gratitude	Pride, admiration, nostalgia
Function in business	Amusement Aggression Scorn Challenge to org. rationality, power and legitimacy	Catharsis, Sorrow, Pity, anger, fear, blame Absolve protagonist of responsibility	Compassion, love, kindness, gratitude, generosity, nostalgia Organizational takeovers and mergers and the comparison to love affairs and marriage (Hirsch & Andrews as cited in Bowles 1991)	Inspiration, pride, nostalgia, envy
	Victimhood		Hero	

Ref: Author adapted from Hatch & Cunliffe, 2006, pg. 199, Gabriel 2000, pg. 84, Booker 2004

Appendix Two: The Aarne-Thompson- Uther (ATU) Fairytale Subcategory

Sub-category	**Tales**
Supernatural opponents Numbers: 300-399	The Dragon-Slayer 300, The Three Kidnapped Princesses 301 , The Giant Without A Heart, 302, The Twin Brothers, 303, Seven Sisters, Seven Brothers 303A, The Trained Hunter 304, The Twelve Dancing Princesses 306, The Princess in the Shroud 307, Rapunzel 310, Rescue by the Sister 311, The Bluebeard 312, The Magic Flight 313 or, The Girl as a Helper in the Hero's Flight 313, The Golden-Haired 314, The Treacherous Sister 315, The Mermaid in the Pond 316, The Princess and the Sky-tree 317, The Batamärchen 318, The Magician and his Apprentice 325, The Youth Who Wanted to Learn What Fear Is 326, The Children With the Witch 327A,The Small Boy Defeats the Ogre 327B, The Treasures of the Giant 328, Miss the Magic Mirror 329, The Spirit in the Bottle 331, Godfather Death 332, Little Red Riding Hood 333, In the Household of the Witch 334, The Three Apprentices and the Devil 360, Bearskin 361, Specter Bridegrooms 365, The Golden Arm 366
Supernatural or Enchanted Relatives 400-459 (Wife 400-424 Husband 425-449 Brother or Sister 450-459)	The Quest for a Lost Bride 400 , The Girl Transformed into an Animal 401, The Enchanted Princess in Her Castle 401A, The Animal Bride, or The Mouse Bride 402, The White and the Black Bride 403, Jorinde and Joringel 405, The Flower Girl 407, The Three Lemons 408, The Goat Girls 409A, The Sleeping Beauty 410
	Search for the Lost Husband 425A, Beauty and the Beast 425C0, Vanished Husband Learned of by Keeping Inn 425D , Recognition When Heroine Tells Her Story 425G, The Bird Husband 425N Snow White and Rose Red 426, Prince Donkey 430 The Waldhaus 431, The Bird Lover 432

	King Dragon 433b, The Frog King 440 , In Enchanted Skin 441, The Old Woman in the Wood 442
	Brother and Sister 450, The Nurse looking for her Brothers, 451
Supernatural tasks 460-499	Three Hairs of the Devil 461, The Outcast Queens and the Ogress Queen 463, The Towering Tree 468, The Bridge to Another World 471, Midwife (or Godparent, or Nurse) for the Elves 476, The Kind and the Unkind Girls 480
Supernatural Helpers 500-599	Rumpelstiltskin 500, The Three Spinners 501, The Wild Man 502, Helpful Elves 503,Grateful dead 505, The Mistress of the Monster 507, Persecuted Heroine 510A, Unnatural Love 510B , One-Eye, Two-Eyes, and Three-Eyes 511, The Wonderful Helpers 513A, The Shepherd 515, The Petrified Friend 516, The Boy and the Bird-language 517, Big Fight over Magic Things 518, Brunhilde 519, The Glass Mountain 530, Faithful Ferdinand 531, Repressed Bride 533, The Flight with the Eagle 537, The Cat as Helper 545B, The Golden Bird 550 The Water of Life 551, Animals and In-laws 552, The Bird as a Helper 553, The Grateful Animals 554, The Fisherman and his Wife, 555, The Princess' Laugh 559
Magic Items 560-649	The Magic Ring 560, Aladdin 561, The Spirit in the Blue Light 562, The Two Marvelous Pitchers 564, The Magic Mill 56, Fortunatus 566, The Magic Bird Heart 567, Bunnies Beware of the King 570, The Golden Goose 571, The Wings of the Prince 575, The Order of the King 577, Favor of Women 580, Spindle, Shuttle, and Needle 585, The Prince and the Bracelets 590, The Healing Fruit 610, True Love 611, The Three Snake-Leaves 612, The Two Travelers: Truth and Falsehood 613, Sister and Brother healing the King 613C
Supernatural power or knowledge 650-699	The Sharp Hans 650A, The Boy Whose Wishes Always Come True 652, The Skillful Brothers 653, The Man in Three Animal Forms 665, The Boy in Animal Form 667, The Language of Animals 670, The Three Languages 671, The

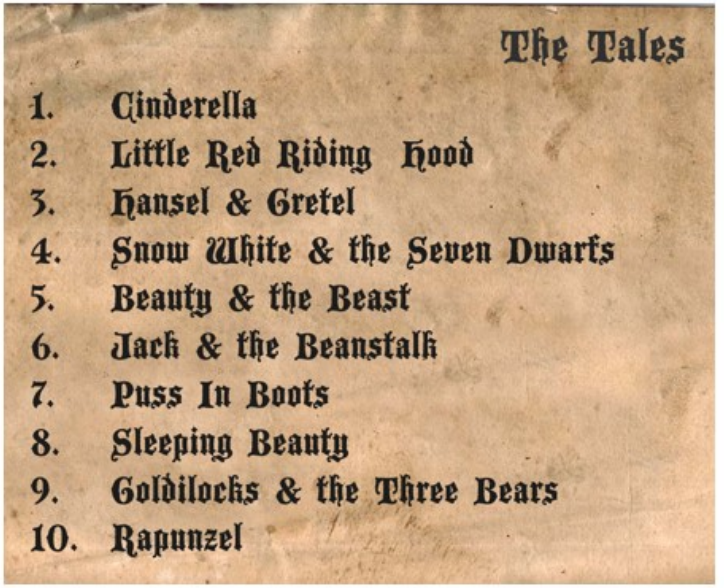
	Schlangenkrönlein 672B, The White Snake 673, The Wish-Fish 675, Open Sesame! 676
Other stories of the supernatural 700-749	Tom Thumb 700, Snow Maiden 703, The Princess and the Pea 704, Born of a Fish 705, The Girl Without Hands 706, The Bird of Truth 707, The Miraculous Child 708, Snow White 709, The Black Madonna 710, The Twin Sisters 711, Crescentia 712, From the Juniper Tree 720, The Brother Married the Sister 722, The Dream 725, The Axe Falls into the Stream 729, Floating Stone 746

Ref -Author adapted from Benson 2003

Appendix Three: Fairy-tale Selection Process Example Sheet

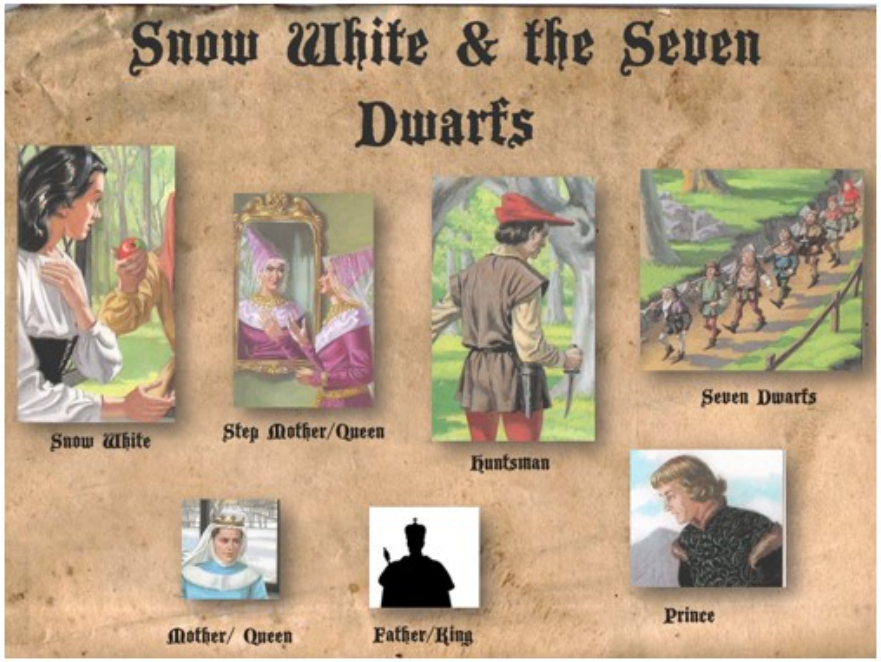
ATU	Charles Perrault (1628-1703)	Grimm Brothers 1812 1815	Andrew Lang Collections 1889-1913	Ladybird Classics (1867-present)	Philip Pullman 2015	Naomi Mitchison 1936 Angela Carter 1979 Roahl Dahl 1982 1989 Neil Gaiman 1999 2006 2014 Terry Pratchett 1991 Michael Faber 2006	FM References	Occurrences	FM Practitioner Responses	Total
510A	Cinderella	Cinderella/ Ashchenputtel	Cinderella	Cinderella	Cinderella / One Eyes, Two Eyes, Three Eyes	Cinderella Dahl 1982 Terry Pratchett 1991	Wiggins, 2010, pg. 1 Marmot & Eley 2000, pg., 49 & 61	9	12	21
333	Little Red Riding Hood	Little Red Cap	Little Red Riding Hood	Little Red Riding Hood	Little Red Riding Hood	The Company of Wolves, Wolf-Alice Carter 1979 Little Red Riding Hood and the Wolf Dahl 1982		7	12	19
327		Hansel and Gretel	Hansel and Gretel	Hansel and Gretel	Hansel and Gretel	Hansel & Gretel: Gaiman & Mattioli 2014 Hansel & Gretel Mitchison 1936 Hansel and Gretel Dahl 1989 The Fahrenheit Twins Faber 2006	Carpman & Grant, 2016, pg. 321	9	9	18
709		Little Snow White		Snow White & The Seven Dwarfs	Snow White	The Snow Child: Carter 1979 Snow, Glass, Apples: Gaiman 1999 Snow White and the Seven Dwarfs Dahl 1982		6	12	18

Appendix Four: Fairy-tale Visual Booklet Screenshots

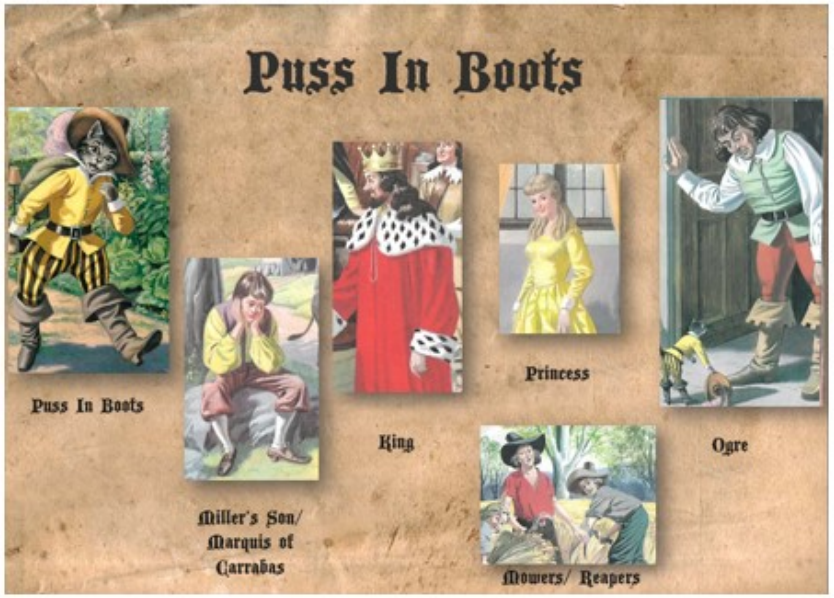


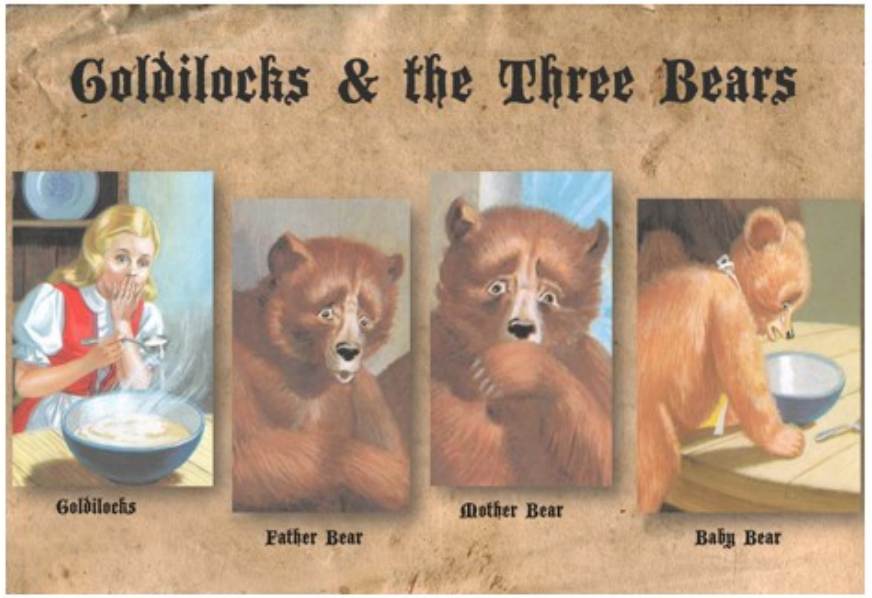

Hansel & Gretel
Gretel
Hansel
Father
Stepmother
Witch


Beauty & the Beast
Beauty
Beauty's Father, the Merchant
Beast/Prince
Elder Sisters
Wicked Fairy


Snow White & the Seven Dwarfs
Snow White
Step Mother/Queen
Huntsman
Seven Dwarfs
Mother/ Queen
Father/King
Prince


Jack & the Beanstalk
Jack
Jack's Mother
The Butcher
Old Woman/Good Fairy
The Giant's Wife
The Giant

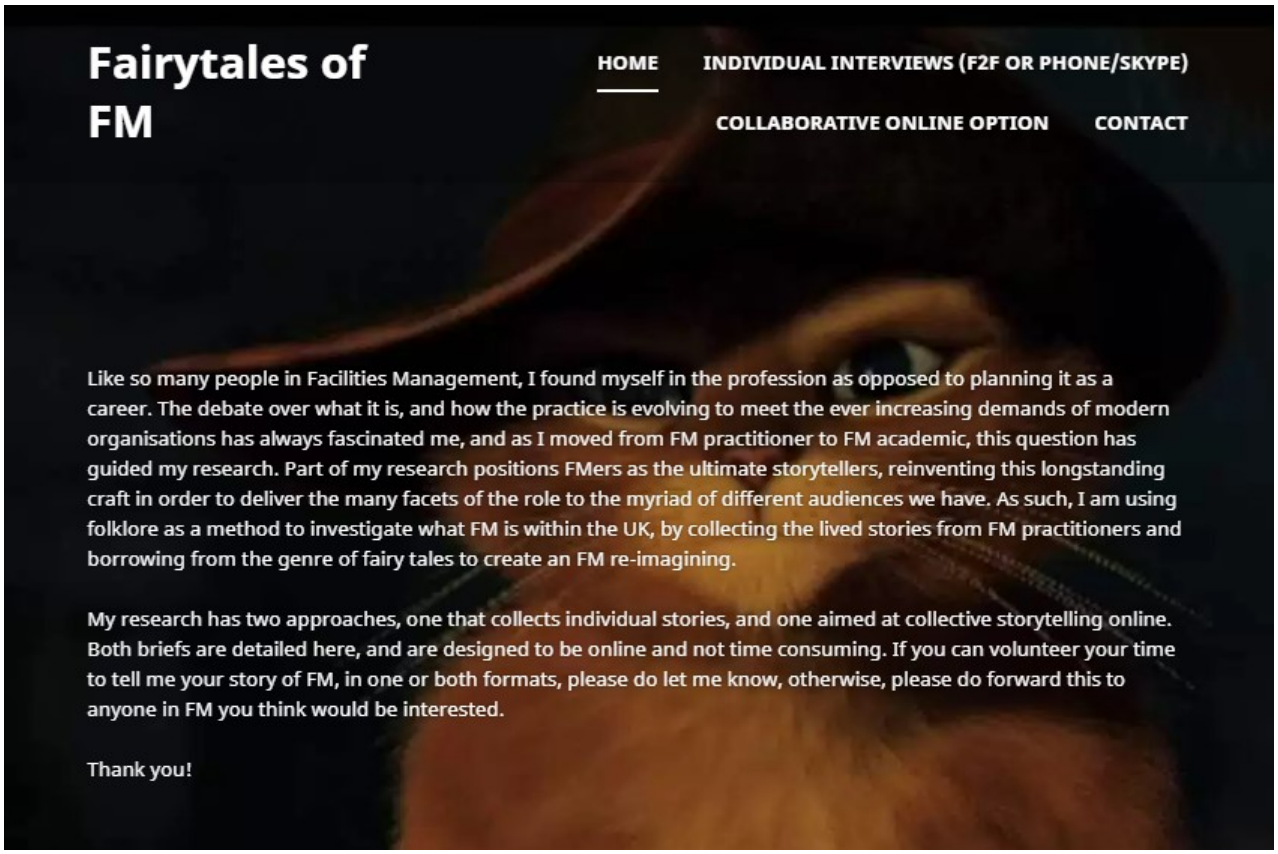

Puss In Boots
Puss In Boots
Miller's Son/ Marquis of Carrabas
King
Princess
Ogre
Mowers/ Reapers

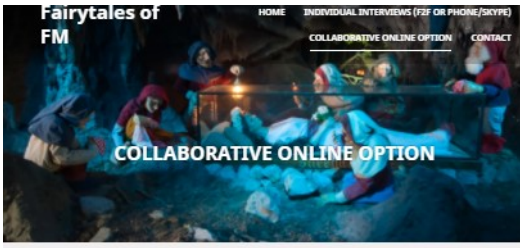

Goldilocks & the Three Bears
Goldilocks
Father Bear
Mother Bear
Baby Bear

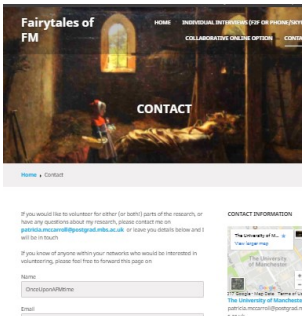

Sleeping Beauty
Sleeping Beauty
Good Fairies
Spindle Lady
Failed Princes
King
Queen
The Twelfth Fairy
Lords & Ladies
Frog
Bad Fairy
Old man/ storyteller
Cook Boy
Scullery maid


Rapunzel
Prince
Rapunzel
Mother
Father
Witch

Appendix Five: Participant Request website (fmfairytales.wordpress.com)





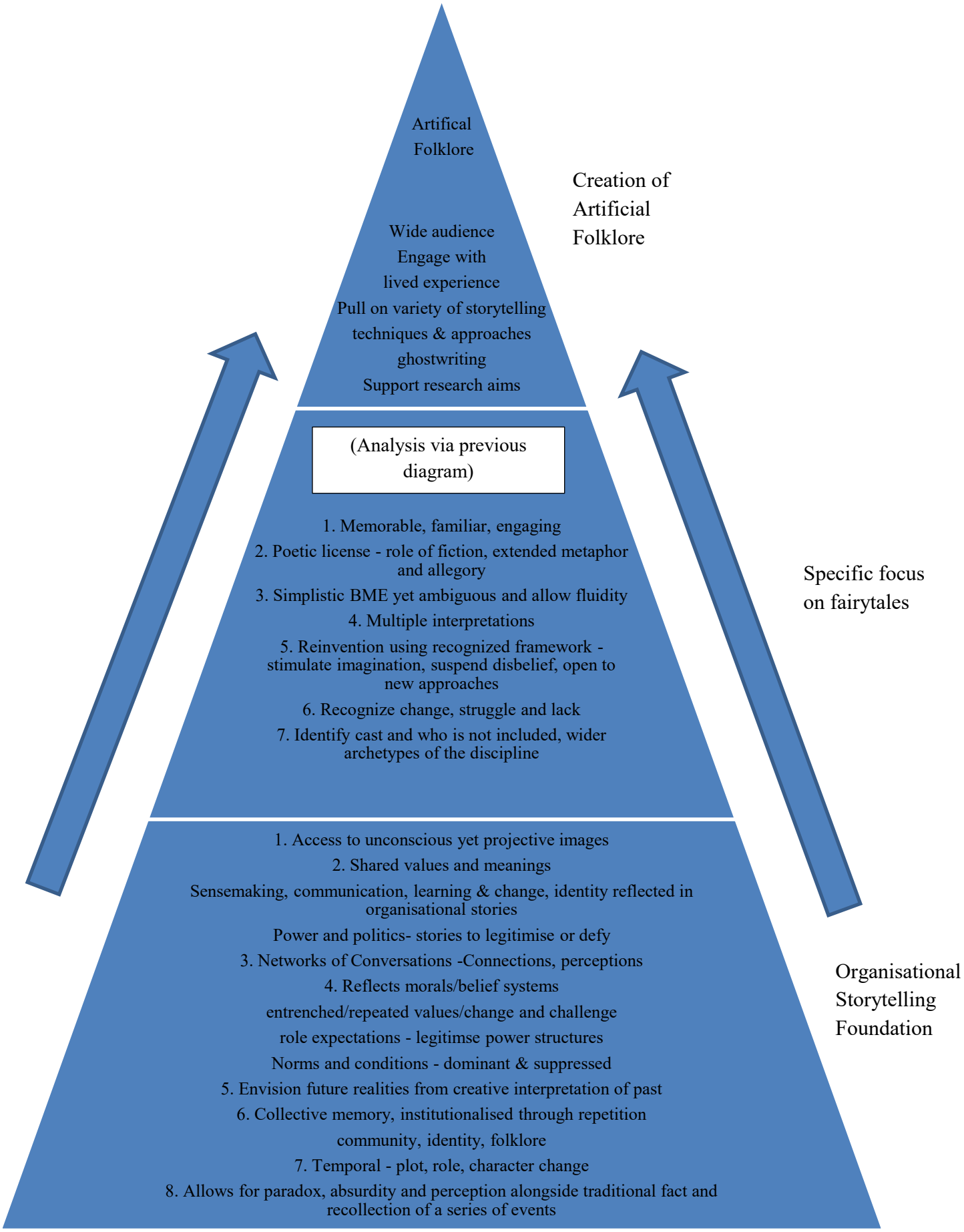


Links to LinkedIn,

Twitter & Pinterest

Appendix Six: Artificial Folklore Approach

Research Aims	1. Patterns of FM Storied Space 2. FM archetypes- internal and external 3. Creation of ghostwritten stories		
Service Streams	Consultant Service Provider Inhouse	Consultant Service Provider Inhouse	Consultant Service Provider Inhouse
Stages	Stage One Deconstruction	Stage Two Collaboration Online	Stage Three Individual Interviews
Activity	Network Mapping	Briefing documents issued, with visual booklet (appendix 4), participants numbered randomly 1-6	Introduction of researchers' story
	Creation of character grid	Short questionnaire (figure 17)	Short questionnaire (figure 17)
	Reading of fairytale Rumpelstiltskin	First sentence '*Once Upon A Time there was*' released	Lived experience story (BNIM influence)
	Assign on characters and explanation	Each participants creates a paragraph, using the mechanism of the story spine (Parkin 2010) with a vote on the introduction and conclusion	Creation of fairytale using folkloric framework -10 fairytales identified and aligned to story typologies - Translated into visual booklet -Character map used for reference
	Option to reimagine the tale	Follow up reflective interviews	Fairytale framework used to create a FM tale
	Stage Four **Ghostwriting** Dominant fairytales identified, ATU and Booker typology utilised to create Artificial Folklore in the form of a ghostwritten fairytale that represents the tale from each service stream		


Artifical
Folklore
Wide audience
Engage with
lived experience
Pull on variety of storytelling
techniques & approaches
ghostwriting
Support research aims
Creation of
Artificial
Folklore
(Analysis via previous
diagram)
1. Memorable, familiar, engaging
2. Poetic license - role of fiction, extended metaphor
and allegory
3. Simplistic BME yet ambiguous and allow fluidity
4. Multiple interpretations
5. Reinvention using recognized framework -
stimulate imagination, suspend disbelief, open to
new approaches
6. Recognize change, struggle and lack
7. Identify cast and who is not included, wider
archetypes of the discipline
Specific focus
on fairytales
1. Access to unconscious yet projective images
2. Shared values and meanings
Sensemaking, communication, learning & change, identity reflected in
organisational stories
Power and politics- stories to legitimise or defy
3. Networks of Conversations -Connections, perceptions
4. Reflects morals/belief systems
entrenched/repeated values/change and challenge
role expectations - legitimse power structures
Norms and conditions - dominant & suppressed
5. Envision future realities from creative interpretation of past
6. Collective memory, institutionalised through repetition
community, identity, folklore
7. Temporal - plot, role, character change
8. Allows for paradox, absurdity and perception alongside traditional fact and
recollection of a series of events
Organisational
Storytelling
Foundation

Appendix Seven: Deconstructing Rumpelstiltskin Worksheet (Stage One)

1. Would you consider yourself as an external service provider, inhouse service provider or consultant? Please circle.

2. Identify the roles, which you as an FMer deal with by listing all the departments, division and people you have contact with within your role (network mapping)

3. Read the attached story, 'Rumpelstiltskin' (Grimm Brothers 1812 : Zipes, 2014)

Within it, there are four characters, the miller, the daughter, the king and Rumpelstiltskin. As you read through the story, first identify which character you would cast FM as your experience would dictate, and assign characters to the roles you feel best align with those you identified in question 2.

Rumpelstiltskin

Once upon a time there was a miller who was poor, but he has a beautiful daughter. Now, one day he happened to talk to the king and said, "I have a daughter who knows the art of transforming straw into gold".

So the king had the miller's daughter summoned to him right away and ordered her to spin all the straw in a room into gold in one night, and if she couldn't do this, she would die. Then she was locked in the room where she sat and wept. For the life of her, she didn't have the slightest inkling of how to turn straw into gold. All of a sudden a little man entered the room and said, "What will you give me if I spin everything into gold?"

She took off her necklace and gave it to the little man, and he did what he promised. The next morning the King found the entire room filled with gold, but because of this, his heart grew greedier, and he locked the miller's daughter in another room full of straw that was even larger than the first, and she was to spin it all into gold. Then the little man came again and she gave him a ring from one of her fingers, and everything was spun into gold.

However, on the third night the king had locked her again in another room that was larger than the other two and filled with straw.

"If you succeed, you shall become my wife", he said.

Then the little man came again and spoke: "I'll do everything for you one more time, but you must promise me your firstborn child that you have with the king".

Out of desperation she promised him what he wanted, and when the king saw once again how the straw had been spun into gold, he took the miller's beautiful daughter for his wife. Soon after the queen gave birth and the little man appeared before her and demanded the promised child. However, the queen offered the little man all that she could and all the treasures of the kingdom if he would let her keep the child, but it was all in vain. Then the little man said, "In three days I'll come again to fetch the child. But if you know my name by then, you shall keep your child".

During the first and second nights the queen tried to think of the little's man's name, but she wasn't able to come up with a name and became completely depressed. On the third day, however, the king returned home from hunting and told her, "I was out hunting the day before yesterday and when I went deep into the dark forest, I came upon a small cottage, and in front of the house there was a ridiculous little man, hopping around as if he only had one leg and screeching:

"Today I'll brew, tomorrow I'll bake.

Soon I'll have the queen's namesake.

Oh, how hard it is to play my game,

for Rumpelstiltskin is my name!"

When the queen heard this, she rejoiced, and when the dangerous little man came, he asked, "What's my name, your Highness?" she responded first by guessing,

"Is your name Conrad?"

"No".

"Is your name Henry?"

"No".

"Is your name Rumpelstiltskin?"

"The devil told you that!" the little man screamed, and he ran off full of anger and never returned

4. Please fill in the below table, explaining why you cast the roles:		
Role	Casting	Reason
Miller		
Daughter		
King		
Rumpelstiltskin		
5. If you could rewrite the ending, or any part of the story to better match your FM story, what would this be? Would you introduce any other characters?		

Appendix Eight: Biographic details of Construction Participants (in order of collection)

No	Coding	Gender	Age	Tenure (yrs.)	Typology	Sector	Delivery	Level	Fairytale
1	C1	Male	36-45	11-15	Consultant	Private	Total FM	Management	Little Red Riding Hood
2	IH1	Male	46-55	15+	Inhouse	Public	Soft FM	Senior Mgmt.	Puss in Boots
3	SP1	Male	55+	15+	Service Provider	Private	Hard FM	Senior Mgmt.	Goldilocks
4	C2	Male	36-45	15+	Consultant	Private	Total FM	Executive	Snow White & the 7 dwarfs
5	IH2	Male	55+	15+	Inhouse	Public	Hard FM	Senior Mgmt.	Cinderella
6	IH3	Male	46-55	15+	Inhouse	Public	Soft FM	Executive	Beauty & the Beast
7	IH4	Male	46-55	15+	Inhouse	Private	Soft FM	Executive	Cinderella
8	C4	Female	36-45	<5	Consultant	Public	Total FM	Executive	Hansel & Gretel
9	SP2	Male	36-45	5-10	Service Provider	Private	Hard FM	Senior Mgmt.	Rapunzel
10	IH5	Female	26-35	11-15	Inhouse	Private	Total FM	Executive	Puss In Boots
11	SP3	Female	36-45	<5	Service Provider	Public	Hard FM	Management	Goldilocks
12	IH6	Female	36-45	15+	Inhouse	Public	Soft FM	Senior Mgmt.	Cinderella
13	SP4	Female	46-55	15+	Service Provider	Private	Soft FM	Senior Mgmt.	Cinderella
14	C4	Male	36-45	5-10	Consultant	Private	Total FM	Senior Mgmt.	Hansel & Gretel
15	IH7	Female	36-45	15-10	Inhouse	Public	Soft FM	Senior Mgmt.	Cinderella
16	SP5	Female	46-55	<5	Service Provider	Private	Total FM	Management	Cinderella
17	IH8	Female	46-55	11-15	Inhouse	Public	Soft FM	Senior Mgmt.	Cinderella
18	SP6	Male	26-35	<5	Service Provider	Private	Total FM	Management	Goldilocks
19	SP7	Male	46-55	15+	Service Provider	Private	Total FM	Director	Little Red Riding Hood